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AN ATTEMPT TO DISCRIMINATE

THE

STYLES OF ARCHITECTURE IN ENGLAND,

FROM THE

CONQUEST TO THE REFORMATION:

WITH A SKETCH OF THE

Grecian and Roman Orders.

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BY THE LATE

THOMAS RICKMAN, F.S.A.

R. a. 29

SEVENTH EDITION,

With considerable Additions, chiefly Historical,

By JOHN HENRY PARKER, F.S.A.

PARKER AND CO.
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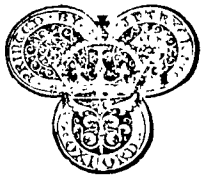

ADVERTISEMENT TO THE SEVENTH EDITION.

A NEW Edition being called for, Rickman's work has again been thoroughly revised; still, however, retaining what he himself wrote entire, and the additional matter shewn by a varied type, or by being placed between brackets.

The sheets of this new Edition have had the benefit of supervision by the late Sir George Gilbert Scott.

Partly in consequence of the extension of the work, and for other reasons, the short APPENDIX originally written by Mr. Rickman as a paper in the *Archæologia*, but added to some of the earlier editions, has been omitted. In the last edition of Rickman this had been transposed from its original place, and after being considerably extended, was made to serve as an Introduction to the medieval styles. Although the additions brought to bear upon the subject, included the material which wider research and a closer attention to historical data had provided from Rickman's days up to that time, the further researches since then, and the grouping of examples which the activity of local Architectural Societies has rendered possible, would, if fairly treated, have involved so large an extension, that it would have unduly increased the bulk of the volume. It was therefore thought, in the end, expedient to transfer this matter to another work.

It was hoped that this second work might have been prepared so as to be issued simultaneously with the Rickman volume, and the latter was accordingly kept back for the purpose; but the publishers, finding on the one hand that Rickman's volume is much wanted, and on the other that the difficulties of preparing the supplementary volume have

been greater than expected, have determined to issue Rickman's volume alone, without waiting for the new edition of the APPENDIX.

In this Appendix, it is proposed to treat the style to which Rickman, for want of a better name, affixed that of the 'Anglo-Saxon,' as a whole. First, in connection with the history of this country from the Roman times to the accession of Henry I.; and, secondly, in connection with the general history of the growth of the Romanesque style, for which examples must be sought on the Continent.

This scarcely comes within the range of Rickman's plan, and therefore it is no detriment to his work that it should be treated separately.

The foreign examples of the medieval period introduced by the Editor, have also been omitted from the seventh edition; because, if inserted at all, they would require to have considerable additions made to them, and then would be sufficient to make a separate work. The task, however, of comparing the French and other foreign architectural examples with those to which we can assign the dates in this country, is one which the present Editor feels that he cannot look forward to accomplishing in a manner in which he would wish the work to be done.

The eminent French Antiquaries, M. De Caumont and M. Viollet-le-Duc, always recognised that the system generally which Rickman applied to the English styles, was applicable to French Gothic; but while this is the case, it is obvious there are many questions of detail requiring very close attention and minute investigation, before it is possible to arrive at correct conclusions as to the relative progress of the styles in the two countries.

This work the Editor is afraid he must leave to others younger than himself to take in hand.

THE TURL, OXFORD,
Jan. 1881.

ADVERTISEMENT TO THE SIXTH EDITION.

IN the present edition the text of Mr. Rickman is preserved entire, all additional matter being inserted between brackets, or else distinguished by smaller type; the former where the actual text required amplifying in consequence of the progress of the study since Mr. Rickman's time, the latter where historical examples are introduced to illustrate and explain the text. A beginner therefore wishing only to study the grammar of the subject, may pass over the more close printing until he has made some progress and wishes to investigate the history.

The additions now comprise a chronological series of English examples of each style, with a selection of foreign examples of the same period for comparison. A considerable part of this chronological table of medieval architecture appeared in the "Companion to the Glossary" in 1841 and 1846, but has been out of print for many years, because the compiler was not satisfied with it: he has now added largely to it from the results of subsequent investigations, and although quite conscious that it is still very incomplete, he trusts that it will be found useful; and if he had deferred it much longer, his life might perhaps not be spared to publish it at all, and no one else could have made much use of his notes.

Mr. Rickman was so accurate and careful an observer, and was so ably assisted by Mr. W. Twopeny and others, and their combined observations extended over so wide a field, that this work can never in fact be superseded by any other. All subsequent writers on the subject have been largely indebted to it, and many of their attempts are mere plagiaries from it, with or without acknowledgment. His divisions of the styles and

his definitions and descriptions of their characteristic features are so true, that those who have differed from him have only departed from the facts. Others have quarrelled with his nomenclature, and have endeavoured to change it, while retaining his divisions and descriptions; but the great merit of Mr. Rickman's nomenclature is its simplicity, and that it involves no theory, consequently does not mislead the beginner, which all others do.

No one can deny that each country has an Early Gothic style of its own, distinct from that of any other country: in England this is the Early English style. The term Decorated has been much cavilled at, but it is extremely clear and convenient: window tracery, which is the characteristic feature of this style, is obviously a great decoration, and forms an essential part of the structure, which cannot be removed without leaving a blank; this is not usually the case with other ornamentation, and therefore this decoration is an excellent characteristic of the style. There is less variation in this style in different countries, and Dr. Whewell has called it the perfect Gothic, assuming it to be the same in all countries, which perhaps to a certain extent it is, but still there are decided national and provincial characteristics in this style as in all others, though they are less marked. The name of the Perpendicular style is so called from the vertical lines of the tracery and the panelling, which form the distinguishing features of this style; and this name is so obviously true that no one ever forgets it, which is a great advantage.

An attempt was made some years since to introduce the terms First Pointed, Middle Pointed, and Third Pointed, for Mr. Rickman's three styles of Gothic, and from the influential persons who took it up this change was partially and temporarily introduced, but has almost died out again, as it was found to mislead people rather than guide or assist

them to a knowledge of the subject. No one can say what was the First Pointed style, but the Early English Gothic certainly was not; and as no one can say which will be the last Pointed style, it is equally impossible to say which is the Middle. The greatest objection to this proposed nomenclature is, however, the manner in which it misleads beginners in the study. Every round-headed doorway is set down for *Romanesque* or Norman, and every square-headed window for "Third Pointed," or Perpendicular, or Debased; and this is quite natural for those who are taught to consider the form of the arch as a guide to the age of a building. It is no guide whatever, the form of the arch was at all times dictated by convenience quite as much as by fashion: round-headed doorways and square-headed windows are of all periods, and may be found in all the styles, common in some districts, rare in others; this is more especially the case in houses and castles, but it is very frequent in church towers also, and not uncommon in other parts of churches where convenience obviously required it.

A remarkable instance of this inattention to the form of the arch may be mentioned; the castle of the celebrated captain of the English army under Edward III., John Chandos, in the Cotentin in Normandy, of which the walls are nearly perfect, has scarcely a pointed arch throughout the whole structure. But it is not necessary to go abroad for examples, almost every medieval house or castle in England shews the same thing, though not to the same extent.

The term Gothic has so long been established, and is so thoroughly well understood throughout Europe, that it is in vain to attempt to change it; and whatever its origin may have been, it is a very convenient term, which now misleads no one but those who are grossly and wilfully ignorant.

Mr. Rickman's concise and clear description of Grecian and Roman architecture has been retained in the present edition,

and carefully revised by Professor Donaldson, to whom the Editor begs thus publicly to express his cordial thanks; he has greatly increased the value of this useful summary of a subject which is in danger of being forgotten altogether, but of which some knowledge is essential for the proper understanding of the Medieval styles, which were gradually developed from the Roman.

The chapter on Anglo-Saxon architecture, which was thrown into an Appendix in the previous editions, has now been introduced in its proper place, between the Roman and the Norman styles, with large additions. Mr. Rickman's "Tour in Normandy and Picardy in 1832," first published in the twenty-fifth volume of the *Archæologia*, and appended to some editions of this work, has now been omitted as not necessary, the substance of his observations and large extracts being given in the list of Foreign Examples.

THE TURL, OXFORD,
July 1, 1862.

ADVERTISEMENT TO THE FIFTH EDITION.

THE practical value of this work has now been so long established, and is so well known, that it is only necessary to mention the alterations which have been made in the present edition.

The text of Mr. Rickman's last edition has been scrupulously preserved, the additional matter being inserted between brackets or as foot notes. Several years having elapsed since the last edition was published, and those years having been remarkable for a very great and rapid extension of the study of Gothic Architecture, it might be expected that great changes would have been required in this work, which was the first systematic treatise on the subject in any language, and formed the original basis and ground of the study. But notwithstanding the numerous works which have appeared within the last five or six years, it is surprising to observe how very little real information has been added to that which Mr. Rickman collected and digested. The general accuracy of his observations, and the acuteness with which he made use of the facts he had collected, are really quite wonderful, considering that he was the first to examine the ground, and may be said to have invented a new science.

It would have been easy to have enlarged every chapter of his work, but this would have added more to the bulk than to the value, the real difficulty was to compress and digest the multitude of instances, to take a general and comprehensive view, without being deterred by a few exceptions.

The Editor of the present edition felt that what the work really required to make it more intelligible to the public, was a better set of engravings of the objects described; an accurate drawing of the object is worth more than a whole chapter of description. He has accordingly turned his attention chiefly to this point. In the present edition the illustrations are entirely taken from old examples, while in the previous editions they were chiefly from Mr. Rickman's own designs. By far the

greater part are from original drawings made expressly for the work by Mr. Mackenzie and Mr. Orlando Jewitt, whose accuracy cannot be too highly praised. A portion of them have been borrowed from other works when any could be found that exactly suited the purpose. To have attempted to give the whole from original sources, where so large a number was required, would have greatly increased the price of the book, without any equivalent advantage.

The Appendix to the former editions contained short notes of a number of churches in different counties; this part of the work was found to require a thorough revision, in some cases from imperfect information originally, in others from subsequent changes. The manuscript notes of Mr. Rickman himself and those of many others who have kindly assisted in the work, are in the hands of the Editor and preparing for publication. They are altogether so numerous and important that he has considered it best to make them into a separate work on "The Ecclesiastical and Architectural Topography of England," which he purposes to publish in separate counties, of which Bedfordshire is ready for the press, and many others are in a state of forwardness[a]. The plan which he has adopted is that of arranging the churches in Deaneries, by which those in each neighbourhood can be most conveniently classed together. Some notice will be given of every church, distinguishing those most worthy of attention; the remains of the Monasteries, Castles, and Houses of the Middle Ages will, as far as possible, be noticed under the head of the parishes in which they are situated, or to which they are proximate. Such a work must obviously be one of great labour and difficulty, and requiring the assistance of many hands, he will therefore be obliged by receiving communications from any parties who have been in the habit of taking architectural notes.

The Turl, Oxford, March 18, 1848.

[a] Of this work seven counties were published, completing the dioceses of Oxford and Ely, for the use of students at the two great Universities, and comprising the following counties,—Oxford, Berks., and Bucks.; Cambridge, Beds., Huntingdon, and Suffolk.

PREFACE TO THE FIRST EDITION.

AN outline of the present essay was written by the Author for Smith's "Panorama of Science and Art," and published in that work many years ago, but having been frequently requested to enlarge and republish it, he has performed that task, and has subjoined a copious list of buildings for the student's instruction.

The object of the present publication has been to furnish, at a price which shall not present an obstacle to extensive circulation, such a view of the principles of architecture, more particularly that of the British Isles, as may not only be placed with advantage in the hands of the rising generation, but also afford the guardians of ecclesiastical edifices such clear discriminative remarks on the buildings now existing, as may enable them to judge with considerable accuracy of the restorations necessary to be made in those venerable edifices that are under their peculiar care; and also, by leading them to the study of such as still remain in a perfect state, to render them more capable of deciding on the various designs for churches in imitation of the English styles which may be presented to their choice.

As a text-book for the architectural student little need be said of this publication. The want of such a work, particularly as it respects the English styles, is generally acknowledged; and it has been the aim of the Author, by a constant reference to buildings, to instil the principles of practice rather than mere theoretical knowledge.

This essay is by no means intended to supersede that more

detailed view of English architecture which the subject merits and requires: an undertaking of this nature must necessarily be expensive, from the requisite number of plates, without which it is impossible to give a full view of this interesting subject; but if his life be preserved, and time and opportunity be afforded him, the author may perhaps again intrude himself on the public, with a more comprehensive view of Gothic architecture in Europe. If he be not so permitted, it is a satisfaction to him to know that he will now leave behind those fully capable of investigating a subject which will richly reward the philosophic investigator.

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Introductory Remarks.

THE science of Architecture may be considered, in its most extended application, to comprehend building of every kind: but at present we must consider it in one much more restricted; according to which, Architecture may be said to treat of the planning and erection of edifices, which are composed and embellished after two principal modes,

1st, the Antique, or Grecian and Roman, [or Classic];

2nd, the English or Gothic, [or Mediæval].

We shall treat of these modes in distinct dissertations, because their principles are completely distinct, and indeed mostly form direct contrasts. But before we proceed to treat of them, it will be proper to make a few remarks on the distinction between mere house-building, and that high character of composition in the Grecian and Roman orders which is properly styled Architecture; for though we have now many nobly architectural houses, we are much in danger of having our public edifices debased, by a consideration of what is convenient as a house, rather than what is correct as an architectural design.

In order properly to examine this subject, we must consider a little, what are the buildings regarded as our models for working the orders, and in what climate, for what purposes, and under what circumstances they were erected. This may, perhaps, lead to some conclusions, which may serve to distinguish that description of work which, however rich or costly, is still mere house-building, in point of its composition.

It is acknowledged on all hands that our best models, in the three ancient unmixed orders, the Doric, Ionic, and Corinthian, are the remains of Grecian temples. Most of them were erected in a climate in which a covering from rain was by no means necessary, and we shall find this circumstance very influential; for as the space within the walls was always partially, and often wholly open, apertures in those walls for light were not required; and we find also, in Grecian structures, very few, sometimes only one door. The purpose for which these buildings were erected was the occasional reception of a large body of people, and not the settled residence of any. But, perhaps, the circumstances under which they were erected have had more influence on the rules which have been handed

down to us as necessary to be observed in composing architectural designs, than either the climate or their use. It is now pretty generally agreed, that the Greeks did not use the arch, at least in the exterior of their public buildings, till it was introduced by the Romans. Here then we see at once a limitation of the intercolumniation, which must be restrained by the necessity of finding stones of sufficient length to form the architrave. Hence the smaller comparative intercolumniations of the Grecian buildings, and the constant use of columns; and hence the propriety of avoiding arches in compositions of the purer Grecian orders.

The Romans introduced the arch very extensively into buildings of almost every description, and made several alterations in the mode of working the orders they found in Greece, to which they added one order by mixing the Corinthian and Ionic, and another by stripping the Doric of its ornaments. Their climate, also, was so far different as to require more general roofing; but still, from the greater necessity of providing a screen from the heat of the sun than apertures to admit the light, it does not appear that large windows were in general use, and hence an important difference in modern work. Although, by roofs and arches, much more approximated to modern necessities than the Grecian models, still those of Rome, which can be regarded as models of composition, are temples or other public edifices, and not domestic buildings; which, whenever they have been found, appear unadapted to modern wants, and therefore unfit for imitation.

In a few words we may sum up the grand distinctions between mere building and architectural design: the former looks for convenience, and though it will doubtless often use architectural ornaments, and preserve their proportions, when used as smaller parts, yet the general proportion may vary very widely from the orders, and yet be pleasing, and perhaps not incorrect. But all this is modern building, and not architecture in its restricted sense: in this the columns are essential parts, and to them and their proportions all other arrangements must be made subservient. And here we may seek for models with care and minuteness amongst the many remains yet left in various parts, (and of which the best are familiar to most architectural students, from valuable delineations by those who have accurately examined them); and in selecting and adopting these, the taste and abilities of the architect have ample scope.

As an introduction to the dissertations, it may not be amiss to take a hasty sketch of the progress of Architecture in England.

Of the British architecture, before the arrival of the Romans

in the island, we have no clear account; but it is not likely it differed much from the ordinary modes of uncivilized nations. The hut of wood with a variety of coverings, and sometimes the cavities of the rock, were doubtless the domestic habitations of the aboriginal Britons; and their stupendous public edifices, such as Stonehenge and others, still remain to us.

The arrival of the Romans was a new era. They introduced, at least in some degree, their own architecture, of which a variety of specimens have been found; some few still remain, of which, perhaps, the gate of Lincoln is the only one retaining its original use. Although some fine specimens of workmanship have been dug up in parts, yet by far the greatest part of the Roman work was rude, and by no means comparable with the antiquities of Greece and Italy, though executed by the Romans. The age of purity in the Roman architecture reaches down to several of the first emperors; but very early, with a degree of purity of composition, there was such a profusion of ornament made use of, as soon led the way to something like debasement of composition. The palace of Dioclesian, at Spalatro, has descended to us sufficiently perfect to enable us to judge of the style of both composition and ornamental details; and the date of this may be considered from A.D. 290 to 300; and Constantine, who died in A.D. 337, erected the church of St. Paul, without the walls of Rome[a], which in fact, in its composition, resembles a Norman building. And it is curious to observe that the ornament afterwards used so profusely in Norman work is used in the buildings of Dioclesian, whose Corinthian modillions are capped with a moulding cut in zigzag, and which only wants the enlargement of the moulding to become a real Norman ornament.

When the Romans left the island, it was most likely that the attempts of the Britons were still more rude; and endeavouring to imitate, but not executing on principle, the Roman work, their architecture became debased into the Saxon, and early Norman, intermixed with ornaments perhaps brought in by the Danes[b].

After the Conquest, the rich Norman barons erecting very magnificent castles and churches, the execution manifestly improved, though still with much similarity to the Roman

[a] The late Mr. Gally Knight gives, in his work on *The Ecclesiastical Architecture of Italy*, a view of the interior of this building as it existed previous to the fire in 1822. In the present building there is no resemblance to the Norman Style, it is a fine Classical temple. He says it was begun by the Emperor Theodosius, and finished by his sons Arcadius and Honorius. "The rescript, addressed to the Præfect of Rome in the year 386, which conveys the imperial commands on this subject, has been preserved by Baronius," [vol. v. p. 607].

[b] [Mr. Rickman gives no example of this, and no evidence has been adduced by others for the statement.]

mode debased; but the introduction of shafts, instead of the massive pier, first began to approach that lighter mode of building which, by the introduction of the pointed arch, and by an increased delicacy of execution and boldness of composition, ripened at the close of the twelfth century, into the simple yet beautiful Early English style.

At the close of another century this style, from the alteration of its windows by throwing them into large ones divided by mullions, introducing tracery in the heads of windows, and the general use of flowered ornaments, together with an important alteration in the piers, became the Decorated English style, which may be considered as the perfection of the English mode. This was very difficult to execute, from its requiring flowing lines where straight ones were more easily combined; and at the close of the fourteenth century we find these flowing lines giving way to perpendicular and horizontal ones, the use of which continued to increase, till the arches were almost lost in a continued series of panels, which at length in one building—the chapel of Henry VII.—covered completely both the outside and inside; and the eye, fatigued by the constant repetition of small parts, sought in vain for the bold grandeur of design which had been so nobly conspicuous in the preceding style.

The Reformation, occasioning the destruction of many of the most celebrated buildings and the mutilation of others, or the abstraction of funds necessary for their repair, seems to have put an end to the working of the English styles on principle. The square panelled and mullioned windows, with the wooden panelled roofs and halls, of the great houses of the time of Queen Elizabeth, seem rather a debased English than anything else; but during the reign of her successor, the Italian architecture [then prevalent on the Continent] began to be introduced, first only in columns of doors and other small parts, and afterwards in larger portions, though still the general style was this debased English [c]. Of this introduction, the most memorable is the celebrated tower of the Schools at Oxford, where, into a building adorned with pinnacles and having mullioned windows, the architect has crowded all the five orders over each other. Some of the works of Inigo Jones are little removed beyond this barbarism. Longleat, in Wiltshire, is rather more advanced, and the banqueting-house, Whitehall, seems to mark the complete introduction of Roman [or Italian] workmanship. The close of the seventeenth century

[c] [Italian features certainly began to be introduced before the reign of James I. They are occasionally to be met with in work of the time of Henry VIII., and more frequently in buildings erected during the reigns of Edward VI. and Elizabeth.]

produced Sir Christopher Wren, a man whose powers, confessedly great, lead us to regret that he had not studied the architecture of his English ancestors with the success he did that of Rome; for while he has raised the most magnificent modern building we possess, he seems to have been pleased to disfigure the English edifices he had to complete. His works at St. Mary Aldermary and St. Dunstan-in-the-East prove how well he could execute imitated English buildings when he chose, though even in them he has departed, in several respects, from the true English principles. By the end of the seventeenth century the Roman architecture appears to have been well established, and the works of Vitruvius and Palladio successfully studied; but Sir John Vanbrugh and Nicholas Hawksmoor seem to have endeavoured to introduce a massiveness of style which happily is peculiar to themselves. The works of Palladio, as illustrated by some carpenters, appear to have been the model for working the orders during the greatest part of the eighteenth century; but in the early and middle part of it, a style of ornament borrowed from the French was much introduced in interiors, the principal distinctions of which were the absence of all straight lines, and almost of all regular lines. The examples of this are now nearly extinct, and seem to have been driven out by the natural operation of the advance of good workmanship [and greater simplicity of treatment] in the lower class of buildings.

All ornamental carvings were with difficulty executed in wood, and were very expensive; but towards the latter end of the eighteenth century the Adams' introduced a style of ornament directly contrary to the heavy carving of their predecessors. This was so flat as to be easily worked in plaster and other compositions, and [putty-]ornament was sold very cheap, and profusely used in carpenters' work. This flatness was more or less visible in many considerable buildings; but near the close of the century the magnificent works of Stuart and Revett, and the Ionian antiquities of the Dilletanti Society, began to excite the public attention, and in a few years a great alteration was visible: the massive Doric and the beautiful plain Grecian Ionic began to be worked, and our ordinary door-cases, &c. soon began to take a better character. The use of the simple yet bold mouldings and ornaments of the Grecian models is gradually spreading, and perhaps we may hope, from the present general investigation of the principles of science, that this will continue without danger of future debasement, and that a day may come when we shall have Grecian, Roman and English edifices erected on the principles of each.

GRECIAN ARCHITECTURE.

THE many valuable treatises and excellent delineations of the Grecian and Roman buildings, and the details of their parts, will render unnecessary in this dissertation that minuteness which, from the total absence of a previous system, it will be proper to adopt in the description of the English styles. But in this sketch a similar plan will be followed, of first giving the name and grand distinctions of the orders; then describing the terms and names of parts necessary for those who have not paid attention to the subject to understand; and a concise description of each order will follow. With respect to the examples in England, it will be most proper to leave the reader to select his own; because in this country we have not, as in the English architecture, the originals to study, but a variety of copies, adapted to the climate, and to the convenience of modern times.

In dividing the Grecian and Roman architecture, the word *order* is used, and much more properly than *style;* the English styles regard not a few parts, but the composition of the whole building[a]: but a Grecian building is denominated Doric or

[a] [But the question naturally arises, What is an order? In architecture the term 'order' signifies properly not merely the column and its superincumbent entablature, but rather a recognised principle of decoration, a systematic arrangement, a certain characteristic proportion, which pervade not only the column and entablature, but also all the other accompaniments in a building, and all the minute details of the several parts, as the doors, windows, &c.

Now it is well known that there are three distinct general divisions, under which all objects in nature may be classed: namely, 1st, the strong and weak; 2nd, the tall and short; and 3rdly, the mean between these two: by some compared with the robustness of the man, the grace of the virgin, and the maturer development of the matron. Each of these moral modifications is realised in the orders, and received its physical and typical realization in the three great divisions of Greek architecture, known as the Doric, Ionic, and Corinthian: where strength and robustness are retained in the Doric, refined and modified in the Ionic, and attenuated to greater grace and elegance in the Corinthian. These distinct qualities exist not only in the column of the order, but pervade all the parts of an edifice; so that a Greek-Doric monument is known at once by its simple, massive, ponderous proportions; the Ionic by its calm but lighter subdivisions; the Corinthian by the more intricate and slender modifications of all the parts. So that even without the prominent characteristic of the column with its capital and base, we may at one glance decide to which order of architecture the edifice may belong. Thus the physical proportions of the building decide its moral influence on the mind, so that, if these two do not harmonize, there must be some impropriety or contradiction.

Let us then bear in mind these three great physical distinctions embodied in the Doric, Ionic, and Corinthian orders: in the Doric, the idea of solid supports, subdued ornament, and short proportions; in its opposite, the Corinthian, elegance of form, lightness of

Ionic, merely from its ornaments; and the number of columns, windows, &c., may be the same in any order, only varied in their proportions.

The orders are generally considered to be five, and are usually enumerated as follows:—

Tuscan,—Doric,—Ionic,—Corinthian,—Composite [b].

The *Tuscan* is without any ornament whatever.

Their origin will be treated of hereafter. Their prominent distinctions are as follows:

The *Doric* is distinguished by the channels and projecting intervals in the frieze, called *triglyphs*, [and the Greek-Doric column is usually without a base].

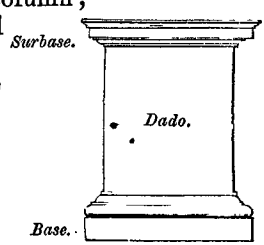
The *Ionic* by the ornaments of its capital, which are spiral, and are called *volutes*.

The *Corinthian* by the superior height of its capital, and by its being ornamented with leaves, which support very small volutes [at the angles and in the centre, the latter being named *caulicoli*].

The *Composite* has also a tall capital with leaves, but is distinguished from the Corinthian by having the large [angular] volutes and enriched ovolo of the Ionic capital.

In a complete order there are three grand divisions, which are occasionally executed separately, viz.

1. The *column*, including its base and capital;
2. The *pedestal* [c], which supports the column;
3. The *entablature*, or part above and supported by the column.



These are again subdivided into three parts:—

The *pedestal* into

1. *base*, or lower mouldings;
2. *dado* or *die*, the plain central space;
3. *surbase*, or upper mouldings.

The *column* into *base*, or lower mouldings; *shaft*, or central space; and *capital*, or upper mouldings.

The *entablature*, into *architrave*, or part immediately above the column; *frieze*, or central flat space; and *cornice*, or upper projecting mouldings.

These parts may be again divided thus: the lower portions, viz. the base of the pedestal, base of the column, and the

proportions, richness of decoration; in the Ionic, the mean between these two extremes, moderate strength, subdued embellishment, proportions intermediate between the sturdiness of the Doric and the lofty grace of the Corinthian. The Romans, however, who were less exact in their metaphysical appreciation of the orders, divided them into five, as did also the Italian masters.]

[b] [The first and the last of these being unknown in Greek art.]

[c] [A pedestal can scarcely be considered necessary for the completeness of an order. It is not found in the majority of ancient examples.]

architrave, divide each into two parts; the first and second into plinth and mouldings, the third into face or faces, and upper mouldings or tænia [d].

Each *central* portion, as dado of the pedestal, shaft of the column, and frieze, is undivided.

Each *upper* portion, as surbase of the pedestal, capital of the column, cornice of the entablature, divides into three parts: the first into *bed-mould*, or the part under the corona; *corona*, or plain face; and *cymatium*, or upper moulding.

The *capital* into *neck*, or part below the ovolo; *ovolo*, or projecting round moulding; and *abacus* or *tile*, the flat upper moulding, mostly nearly square. These divisions of the capital, however, are less distinct than those of the other parts [e].

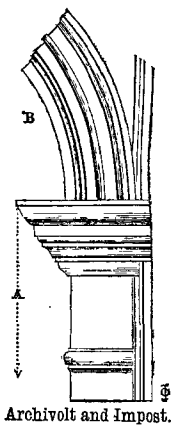
The *cornice* into *bed-mould*, or part below the corona; *corona*, or flat projecting face; *cymatium*, or moulding above the corona.

Besides these general divisions, it will be proper to notice a few terms often made use of.

The ornamental moulding running round an arch [is called an *archivolt* (B.)], or round doors and windows, is called an *architrave*.

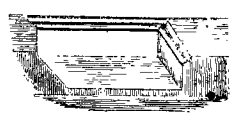
A horizontal moulding for an arch to spring from is called an *impost*. (A.)

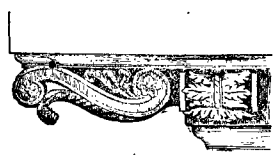
The [central] stone at the top of an arch, which often projects, is called a *key-stone*.



Archivolt and Impost.

The small brackets under the corona in the cornice are called *mutules* or *modillions*. If they are square, or longer in front than in depth, they are called *mutules*, and are used in the Doric order; if they are less in front than their depth, they are called *modillions*,


Mutule.


Modillion.

Truss.

[d] [The term tænia is usually confined to the Doric order.]

[e] [In the Corinthian order, and in many examples of the Ionic, these divisions do not exist. In the Composite order the part below the ovolo is called the *vase*, *bell*, or *body* of the capital. In fact, the vase is the cap proper, round which the caulicoli and leaves are grouped merely as a decoration. In the vase-shaped Egyptian capitals this is very evident.]

and in the Corinthian order have carved leaves spread under them.

A *truss* is a modillion enlarged, and placed flat[f] against a wall, often used to support the cornice of doors and windows.

A *console* is an ornament like a truss carved on a key-stone.

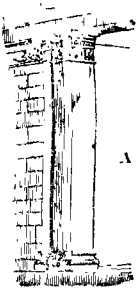
Trusses, when used under modillions in the frieze, are called *cantalivers*.

The space under the corona of the cornice is called a *soffit*, as is also the under side of an arch[g].

Dentils.

Dentils are ornaments used in the bed-mould of cornices; they are parts of a small flat face, which is cut perpendicularly, and small intervals left between each, [and represent the ends of ceiling joists].

A flat column is called a *pilaster*[h]; and those which are used with columns and have a different capital, are called *antæ*. (A.)


A

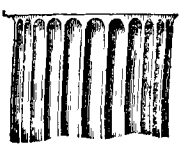
Antæ.

A small height of panelling above the cornice, is called an *attic*; and in their panels, and sometimes in other parts, are introduced small pillars, swelling towards the bottom, called *balustres*, and a series of them a *balustrade*.

The triangular portion over a series of columns is called a pediment, and the plain [central] space bounded by the horizontal and sloping cornices, the *tympanum*; this is often ornamented with figures[i], or other work in relief.

Pedestals and attics are far from settled as to their proportions, or the mode of their execution, depending almost entirely on circumstances connected with the particular design, rather than the order, with which they are used. However, for pedestals, about one-fifth of the whole height, (including pedestal and entablature,) is a good proportion, though it may be often necessary to alter it from local circumstances. In general, an order looks much better executed without pedestals.

Grecian Doric, Parthenon.


Grecian Ionic, Erectheum.

Columns are sometimes ornamented by channels, which are called *flutes*.

[f] [It would be more correct to say, placed upright against a wall.]

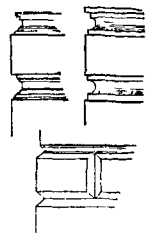
[g] [Soffit is a very general term for horizontal under-surfaces; it is applied to the under side of the architrave of an entablature.]

[h] [Pilasters are usually attached to the flat surface of the wall, and projecting very slightly from it.]

[i] As a rule, the figures are in groups. The typical example is on the Parthenon at Athens.

These channels are sometimes partly filled by a lesser round moulding; this is called *cabling* the flutes [k].

If the joints of the masonry are channelled, the work is called *rustic;* this is often used on the basement of an order.

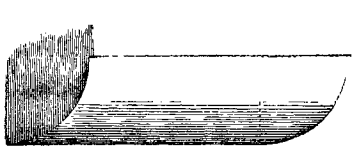


Rustic-work.

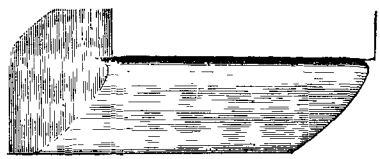
For the better understanding the description to be given of the orders, it will be proper first to notice the mouldings which, by different combinations, form their parts [l].

The most simple mouldings are:—

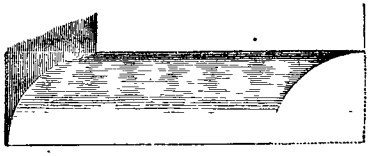
1st. The *ovolo,* or quarter round. 2nd. The *cavetto,* or hollow. 3rd. The *torus,* or round.



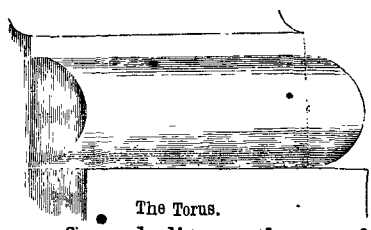
The Roman Ovolo.



The Greek Ovolo.

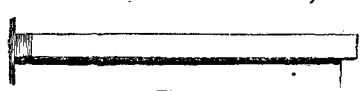


The Cavetto.



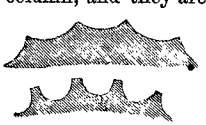
The Torus.

From the composition of these are formed divers others, and from the arrangement of them, with plain flat spaces between, are formed cornices and other ornaments. A large flat space is called a *corona,* if in the cornice; a *face* or *fascia* in the



Fillet.

[k] [In the Doric order twenty flutes are used on the column, and they are worked without fillets between them. In the Ionic, Corinthian, and Composite orders twenty-four flutes are used with small fillets between. The Tuscan is the only order in which the columns are never fluted.]



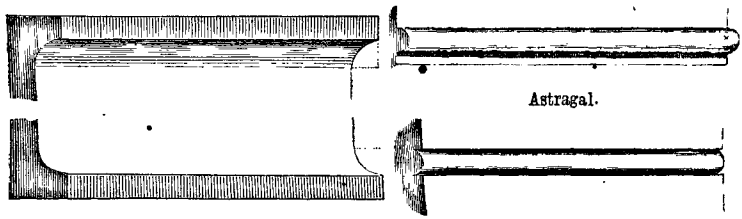
[l] [They are the alphabet of architecture, as Mons. Ramée observes: they are the elements, the members which serve to determine and give expression to the different parts of a monument.

It is to be observed, that the purer monuments of Classic art are characterized by the moderate use of mouldings, which are generally small in size and few in number, as compared with the plain faces. In the later periods, however, the mouldings gradually increased, and finally among the Romans predominated, so as to leave hardly any plain faces at all. A moulding may be considered to be, in the terms of Quatremère de Quincy, "a small body projecting more or less from the wall, and having a rounded surface." It may be remarked, that the angle of inclination of the Greek mouldings is never very great, but in the Roman monuments they overhang much more.]

architrave; and the *frieze* itself is only a flat space [m]. A small flat face is called a *fillet*, and is interposed between mouldings to divide them. (See p. 15.)

A fillet is, in the bases of columns and some other parts, joined to a face, or to the column itself, by a small hollow; then called *apophyges*.

The torus, when very small, becomes an *astragal* (which projects), or a *bead*, which does not project.



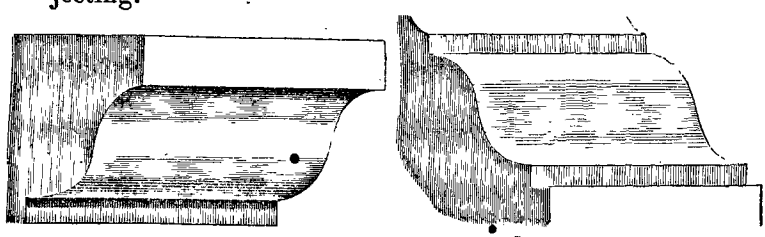
Astragal.

Apophyges. Bead.

Compound mouldings are,

The *cyma recta*, which has the hollow uppermost and projecting.

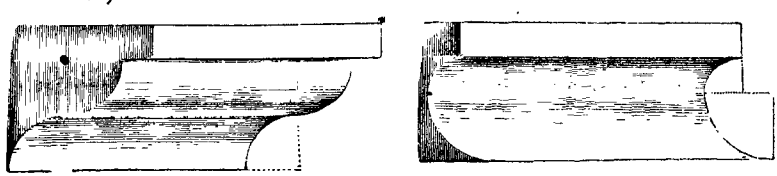
The *cyma reversa*, which has the round uppermost and projecting.



Cyma recta. Cyma reversa.

The *ogee* [n], [which has the round uppermost and overhanging].

The *scotia*, which is formed of two hollows [o], one over the other, and of different centres.



Ogee. Scotia.

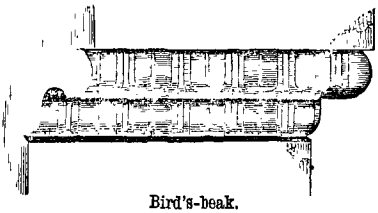
[The most complex of all mouldings is the *Bird's-beak*, which

[m] The frieze is not *invariably* flat.

[n] Rickman employs the word *ogee* as synonymous with *cyma reversa*.

[o] The upper and lower hollows contrasted.

exists almost exclusively, if not quite so, in the Greek Doric order. It was never employed, strange to say, by the Romans. It disappears, even in the Greek buildings themselves, after the classic period of Athenian art. It may be defined in its elementary form as a cyma surmounted by a projecting or overhanging ovolo, the uppermost moulding, the ovolo, casting a deep shade on the whole of the cyma recta. It is never carved, but was usually painted with a succession of leaves placed vertically.]

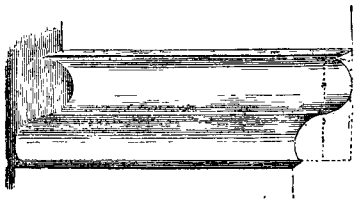


Bird's-beak.

In the Roman works, the mouldings are generally worked of equal projection to the height, and not bolder than the above regular forms; but the Grecian mouldings are often bolder, and worked with a small return, technically called a *quirk*, and these are of various proportions.

The ogee and ovolo are most generally used with quirks.

Several beads placed together, or sunk in a flat face, are called *reedings*.



Quirked Ogee.

Reedings.

All these mouldings, except the fillet, may be occasionally carved, and they are then called *enriched mouldings*.

From these few simple forms (by adding astragals and fillets, and combining differently ornamented mouldings, faces, and soffits) are all the cornices, panels, and other parts formed; and the modern compositions in joiners', plasterers', and masons' work, are very numerous, and too well known to need describing.

There are several terms applied to large buildings, which it is proper also to explain.

A series of columns of considerable length is called a *colonnade*.

A series of columns at the end of a building, or projecting from the side of a building, is called a *portico*.

A portico is called *tetra-style*, if of four columns; *hexa-style*, if of six; *octo-style*, if of eight; *deca-style*, if of ten.

TUSCAN ORDER.

THOUGH this is not, perhaps, the most ancient of the orders [p], yet, from its plainness and simplicity, it is usually first noticed. Its origin is evidently Italian, for the Grecian work, however plain, has still some of the distinctive marks of massive Doric, whilst the Tuscan always bears clear marks of its analogy to the Roman Doric [q].

The pedestal, when used, is very plain, but the column is more often set on a plain square block plinth, which suits the character of the order better than the higher pedestal. This block projects about half the height of the plinth of the base beyond its face.

The [Tuscan] column, including the base and capital, is, [according to the rules of the Italian masters,] about seven diameters high. The column, in the Roman orders, is sometimes only diminished the upper two-thirds of its height. This diminution is bounded by a curved line, which is variously determined, but does not differ much from what an even spring would assume, if one part of it were bound, in the direction of the axis of the shaft, to the cylindrical third, and then, by pressure at the top only, brought to the diminishing point. The Grecian columns are mostly diminished from the bottom, and conically. The quantity of diminution varies from one-sixth to one-fourth of the diameter just above the base.

The Tuscan base is half a diameter in height, and consists of a plain torus with a fillet and apophyges.

This last is part of the shaft, and not of the base, as indeed all apophygæ are considered to be, and also all the astragals underneath the capitals, as well as the upper fillet of the base

[p] [It is the most ancient of the *Roman* orders.]

[q] [Some examples of simple orders in the lower stories of ancient theatres and amphitheatres have induced the writers on architecture to consider them as Tuscan. But if we are to rely upon Vitruvius, the great master in the art, we shall find the features of the Tuscan entablature, as described by him, totally different from the examples above referred to, or those given by the Italian writers on architecture. The best illustration of which [in England] exists in the portico of Covent-garden Church, London.

Vitruvius gives seven diameters to the height of the column, the base half a diameter high, and the upper diameter of the column equal to three-fourths of the lower one. He divides the capital into three parts, one for the hypotrachelium or neck, one for the echinus, and one for the abacus, which equals in width the lower diameter of the column. He describes the architrave as being formed of coupled beams of wood, two inches apart; over the beams are mutules, equalling in projection one-fourth of the height of the column; over the mutules come the corona and mouldings. The columns of Trajan and Antonine, with the exception of the pedestals, may be considered, omitting the sculptures, as the Vitruvian type of the Tuscan column.]

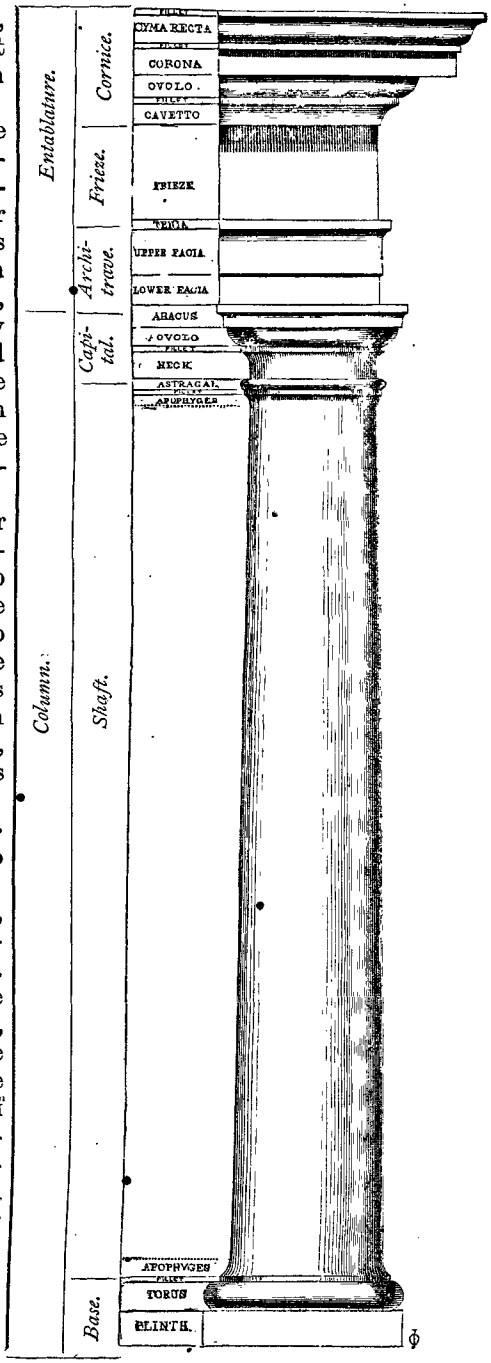
The following engraving represents the Tuscan Order without a pedestal, having all its parts and their members drawn, with the names.

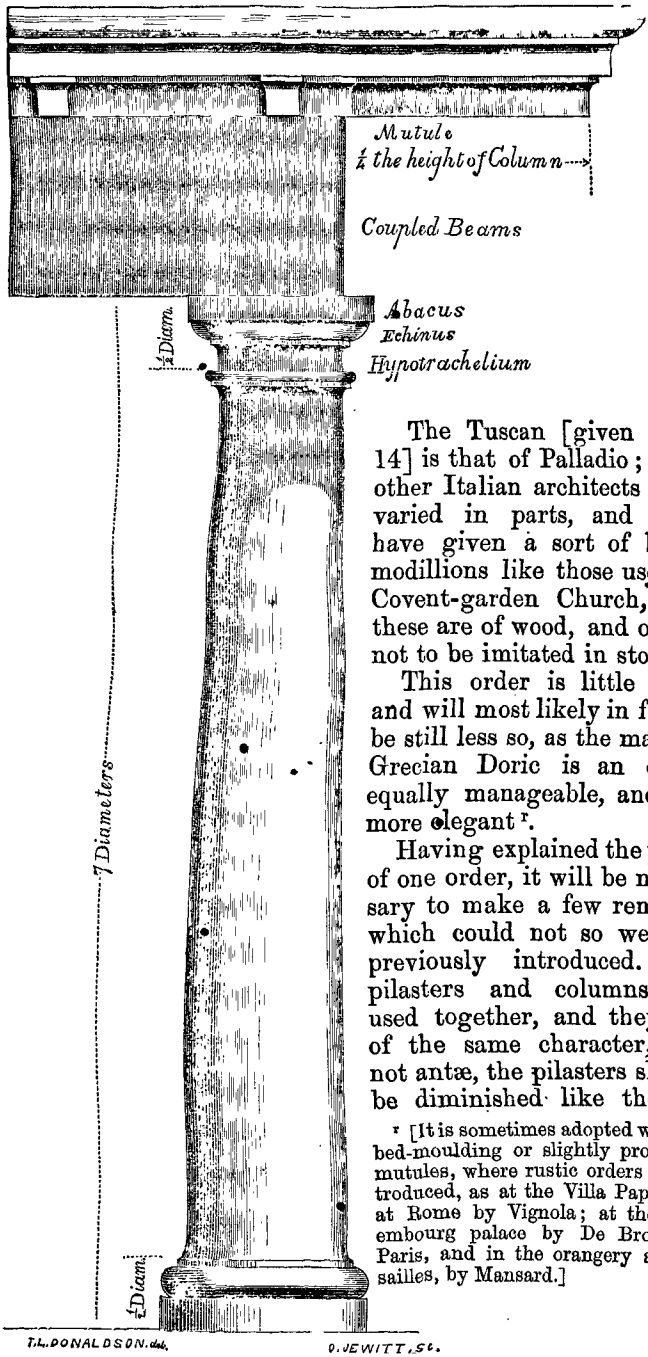
in all the richer orders, and in masonry it should be executed on the shaft stones.

The capital of the Tuscan order is (exclusive of the astragal) half a diameter in height, and consists of a neck on which is an ovolo and fillet, joined to the neck by an apophyges, and over the ovolo a square tile [or abacus], which may or may not be ornamented by a projecting fillet.

The shaft is never fluted, but many architects have given to this order, and some have even added to the richer orders, large square blocks, as parts of the shaft, which are called rustications, and are sometimes roughened.

The Tuscan entablature [according to the Italian masters] should be quite plain, having neither mutules nor modillions. The architrave has one or sometimes two faces, and a fillet; the frieze quite plain, and the cornice consisting of a cyma recta for cymatium, and the corona with a fillet, and a small channel for drip in the soffit. The bed-mould should consist of an ovolo, fillet, and cavetto.





The Tuscan [given on p. 14] is that of Palladio; some other Italian architects have varied in parts, and some have given a sort of block modillions like those used in Covent-garden Church, but these are of wood, and ought not to be imitated in stone.

This order is little used, and will most likely in future be still less so, as the massive Grecian Doric is an order equally manageable, and far more elegant [r].

Having explained the parts of one order, it will be necessary to make a few remarks which could not so well be previously introduced. If pilasters and columns are used together, and they are of the same character, and not antæ, the pilasters should be diminished like the co-

[r] [It is sometimes adopted with the bed-moulding or slightly projecting mutules, where rustic orders are introduced, as at the Villa Papa Julia at Rome by Vignola; at the Luxembourg palace by De Brosse at Paris, and in the orangery at Versailles, by Mansard.]

lumns; but where pilasters are used alone, they may be undiminished.

The fillet and moulding under the cymatium, which in rich orders is often an ogee, is part of the corona, and as such is continued over the corona in the horizontal line of pediments, where the cymatium is omitted; and is also continued with the corona in interior work, where the cymatium is often with propriety omitted.

In pediments, whose cornices contain mutules, modillions, or dentils, those in the raking cornice must be placed perpendicularly over those in the horizontal cornice, and their sides need not be perpendicular, though their under parts follow the rake of the cornice.

DORIC ORDER.

THE ancient Grecian Doric appears to have been an order of peculiar grandeur; simple and bold, its ornaments were the remains of parts of real utility: and perhaps originally it was worked with no moulding but the cymatium, to cover the ends of the tiles, its triglyphs being the ends of the beams, and its mutules those of the rafters. In after times, its proportions were made rather less massive, and its mouldings and ornaments, though not numerous, were very beautiful. The Romans considerably altered this order, and by the regulations they introduced rendered it peculiarly difficult to execute on large buildings. As the examples of the two countries are very different, we shall treat of them separately, and therefore describe first the

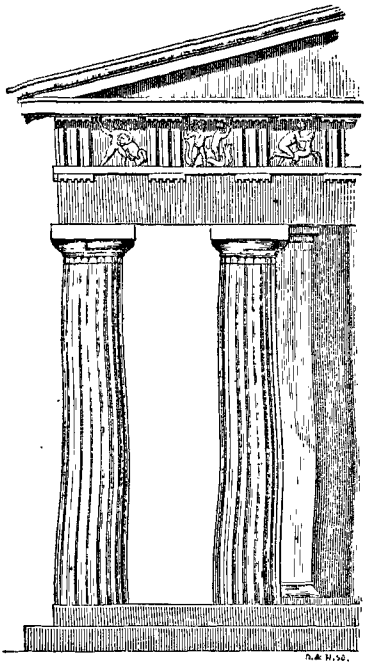
GRECIAN DORIC.

The columns of this order were, in Greece, generally placed on the floor, without pedestal and without base; the capital, which occupied a height of about half a diameter, had no astragal, but a few plain fillets, with channels between them, under the ovolo, and a small channel below the fillets. The ovolo is generally flat, and of great projection, with a quirk or return. On this was laid the abacus, which was only a plain tile, without fillet or ornament[s].

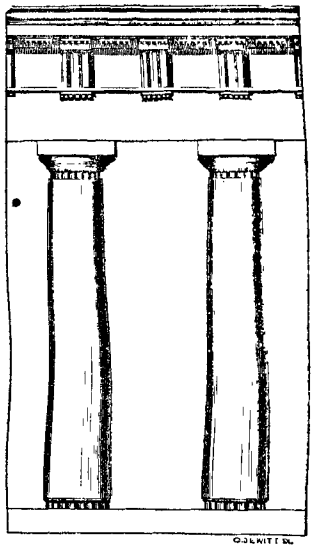
In the division of the entablature, the architrave and frieze have each more than a third in height, and the cornice less. The architrave has only a plain broad fillet[t], under which

[s] The abacus is worked on the same stone with the rest of the capital, and is not separate from it.

[t] [The tænia, along the top.]



Temple of Theseus, Athens.

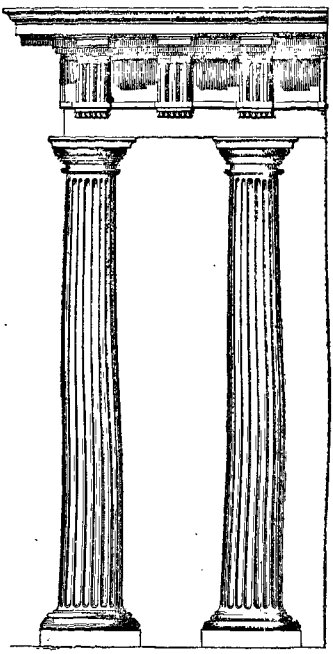


Temple of Apollo at Delos.

ROMAN DORIC.

Theatre of Marcellus, Rome.

MODERN DORIC.



T. Rickman.

are placed the drops or guttæ, which appear to hang from the triglyphs[u].

A triglyph, in Greece, appears to have been generally placed at the angle[x], thus bringing the interior edge of the triglyph nearly over the centre of the angular column, [and consequently rendering the outer intercolumniations closer, giving an appearance of greater strength to the angles]. The metope, or space between the triglyphs, was nearly the square of the height of the frieze, [and frequently, as in the Parthenon and Theseion at Athens, filled with sculptured groups]; and a mutule was placed not only over each triglyph, but also over each metope. The cornice of this order, in Greece, consisted of a plain face, under the mutule, which was measured as part of the frieze, and then the mutule, which projected sloping forward under the corona, so that the bottom of the mutule in front was considerably lower than at the back. Over the corona was commonly a small ovolo and fillet, and then a larger ovolo and fillet for the cymatium; and below the corona a fillet about equal in height to the mutule.

The ornaments of this order, in Greece, were,—

1st, the flutings of the column, which are peculiar to the order, and are twenty in number, shallow, and not with fillets between them, but [arrises or] sharp edges. These flutes are much less than a semicircle, and should be elliptic.

2nd, At the corner[y], in the space formed in the soffit of the corona, by the interval between the two angular mutules, was sometimes placed a flower; and the cymatium of the cornice had often lions' heads[z], which appear to have been real spouts.

3rd, In addition to the drops under the triglyph, the mutules also had three rows of drops of the same shape and size[a].

This order appears in general to have been worked very massively; in the best examples the columns are from five to six diameters high, which is lower than the Italians usually worked the Tuscan; but this gave peculiar grandeur to the temples in which it is thus employed.

Our present authorities for the Grecian orders are scattered through a variety of very expensive works, and in them are presented in very irregular succession, whether we regard their supposed dates, their purity, or their orders; and it would be a valuable present to the architectural student, if the good authorities of each order were collected, figured, and some account given of their variations. With respect to the Doric

[u] [They are not attached to the tænia, but to a small intervening fillet on the underside of it.]

[x] [When a building forms an angle.]

[y] [Of a building.]

[z] [Projecting from it at intervals.]

[a] [The tympanum of the pediment and the metopes of the frieze were often ornamented with sculpture in relief.]

order, this has been ably done in a treatise by Edmund Aikin [b], from which we shall take the liberty of extracting a few remarks.

"On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise at beholding the different proportions,—a diversity so great, that scarcely any two instances appear which do not materially differ in the relative size of their parts, both in general and in detail: they present differences which cannot be reconciled upon any system of calculation, whether the diameter, or the height of the column, or the general height of the order be taken as the element of proportion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic but specific, and leave unimpaired those plain and obvious marks, which enable us to circumscribe the genuine Doric order within a simple and easy definition.

"Interesting would be the investigation, could we trace the history of the Doric order in its monuments, and mark what progressive improvements it may have received in the course of time; but of the monuments of antiquity few, comparatively, have survived the injuries of time, and the more speedy and effectual destruction of violence; and of these still fewer retain either inscriptions, or, in the records of history, the dates of their erection."

The examples of Grecian Doric, of which we have accounts and figures that may be depended on, are:—

[Attic Type.]
- The temple of Minerva at Athens, called the Parthenon.
- The temple of Theseus, at Athens.
- The Propylæa, at Athens.
- The temple of Minerva, at Sunium, [and one at Thoricum].
- The temple of Apollo, at Delos.
- The portico of Philip, at Delos.
- The portico of the Agora, at Athens, [Roman period].
- The temple of Jupiter Nemæus, between Argos and Corinth, [Roman period, probably].
- A temple at Corinth.

[Sicilian Type.]
- The Temple of Jupiter Panhellenius, in Ægina.
- The temple of Minerva, at Syracuse.
- The temple of Juno Lucina, at Agrigentum.
- The temple of Concord, at Agrigentum.
- The temple of Jupiter, as Selinus.
- A smaller temple at Selinus.
- A temple at Ægesta.
- [Temple of Metapontum, Calabria.]
- Three temples at Pæstum.

[b] Essay on the Doric Order of Architecture. Folio. Lond. 1810.

Our limits will not permit us to enter minutely into the question, which of these examples might be now considered as the most valuable for imitation; but one circumstance it is requisite to notice, which is, that in the Athenian examples, and many of the others, the architrave projects over the top of the shaft, so as to be nearly perpendicular to the front of the bottom of the shaft, an arrangement never seen at Rome, but which contributes much to the boldness of the Grecian temples: and it is curious to observe, that in the temple of Apollo at Delos, of Concord at Agrigentum, and the temple of Ægesta, this projection is very small compared with that of the other examples; and that in the portico of Philip, at Delos, and all the temples at Pæstum, there is no projection, but the face of the architrave is set over the diminished part of the shaft, the same as in Roman examples.

Two of the temples at Pæstum have capitals, with some trivial additions about the neck, and such a great projection of the echinus and abacus, as well as some appearances in the entablature, that take very much from their beauty[c].

The other temple at Pæstum has (excepting the projection above spoken of) all the characters of the Grecian examples.

On the whole, the temples of Minerva and Theseus at Athens, and of Minerva at Sunium, appear to be those examples [of the Attic type] which deserve the most attentive consideration, as well from the general beauty of the composition as the excellence of the details and execution. But in this order, as well as in architecture generally, the duty of the architect is not to be a servile copyist of any example, however fine; but, by seizing the principles and spirit of the age of his best models, to form such a composition as, by its fitness for the purpose to which it is applied, should appear that edifice which, for a similar purpose, the great architects, whose works he seeks rather to renew than imitate, would huve erected.

Roman Doric.

This differs from the Grecian in several important particulars: which will appear from the following rules; from the strictness of which follows that extreme difficulty of execution which has been so often complained of in this order: 1st, the triglyphs must be precisely over the centre of the columns; 2nd, the metopes must be exact squares; 3rd, the mutules also must be exact squares; [4th, it has the attic base; 5th, the mutules appear in the inclined cornice of the pediment as well as in the horizontal cornice].

As, therefore, the intercolumniation must be of a certain number of triglyphs, it will be easily conceived how difficult

[c] But give them a peculiar and striking character.

it will be, in large buildings, where a triglyph is several feet, to accommodate this order to the internal arrangements.

The Roman Doric is sometimes set on a plinth, and sometimes on a pedestal, which should be of few and plain mouldings. The bases usually employed are either the attic base of a plinth, lower torus, scotia, and upper torus, with fillets between them, or the proper base of one torus and an astragal, or in some instances, of a plinth and simple fillet. The shaft [d], including the base and capital, each of which is half a diameter, is generally eight diameters high, and is fluted like the Grecian. The capital has an astragal and neck under the ovolo, which has sometimes three small fillets projecting over each other [e], and sometimes another astragal and fillet. The ovolo should be a true quarter-round. The abacus has a small ogee and fillet on its upper edge.

The architrave has less height than the Grecian; [this consequently gives it a weak appearance,] being only two-thirds of the frieze, which is equal in height to the cornice. In a few instances the architrave has two faces, but mostly only one.

The frieze has nothing peculiar to this mode; if plain, its metopes being, as before observed, square.

The cornice differs much from the Grecian, having its soffit flat, and the mutules square, with a square interval between them. The Grecian drops in the mutules generally appear in front, below the mutules; but the Roman do not, and are sometimes omitted; the drops also are of a different shape, being more complete cones.

The cymatium [or crowning moulding] is often a cavetto, and sometimes a cyma recta, with an ogee under it. The mutules have a small ogee, which runs round them, and also round the face they are formed of [f]; and under the mutules are an ovolo and small fillet, and the flat fillet which runs round the top of the triglyphs here belongs to the cornice, and not, as in the Grecian, to the frieze. [Sometimes dentils are introduced in the bed of the cornice, representing the ends of the ceiling joists.]

The Roman Doric is susceptible of much ornament, for in addition to the flutes, the guttæ of the triglyphs, and the roses in the soffit of the corona, the neck of the capital has sometimes eight flowers or husks placed round it, the ovolo carved, and the metopes in the frieze filled with alternate ox-skulls, pateræ, or other [emblematic] ornaments. In interior decorations, sometimes one or two of the mouldings of the cornice are enriched; but with all this ornament, the Roman Doric is far inferior [in grandeur of sentiment or] in real beauty to the Grecian.

[d] The column.

[e] The fillets are placed under the ovolo, above the neck.

[f] The face from which they project.

The Doric we have now described, and its rules, should rather be considered Italian than Roman; for it is in fact the Doric worked by [Vignola, Serlio, and other] modern Italian architects, rather than the Doric of ancient Rome, of which we have only one example, which is far from giving such a Doric as above described.

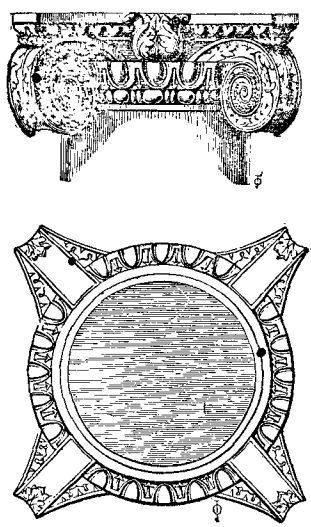
This example is the theatre of Marcellus, which has dentils in the cornice, and of which the corona was so decayed even near 150 years back, as to give no trace of anything but an indication of a mutule, which appears a little like a Grecian mutule. This theatre is considered to have been erected by Augustus, and it appears most probable that the portico of the Agora, at Athens, was erected about the same time; if so, it becomes a curious question how and why the order should be so altered in Rome.

The first order of the Coliseum is a much later work, and is extremely poor in its combinations, but has a capital very much like the theatre of Marcellus, and its cornice has an uncut dentil face [g].

IONIC ORDER.

As the Greeks and Romans differed much in their model of working the Doric Order, so there was considerable difference in their execution of the Ionic, though by no means so great as in the former.

The distinguishing feature of this order is the capital, which has four spiral projections called volutes. These, in Greece, were placed flat on the front and back of the column, leaving the two sides of a different character, and forming a balustre. But as this at the external angle produces a disagreeable effect, an angular volute was sometimes placed there, shewing two volutes, one flat the other angular, to each exterior face, and a balustre [cusheon] to each interior [as at the Erectheum in the Acropolis at Athens;] but



Modern Ionic, Palladio.

[g] The parts and proportions given by Sir W. Chambers to this order are arranged in the most masterly and graceful manner, and present the most perfect example of the Roman Doric.

this not forming a good combination, a capital was invented [by the Romans] with four angular volutes, and the abacus with its sides hollowed out[h]. This is called the *modern* [or *angular*] Ionic capital. In the *ancient* examples, the list or spiral line of the volute runs along the face of the abacus, straight under the ogee, but in the modern this list springs from behind the ovolo; and in the hollow of the abacus, which is an ovolo, fillet, and cavetto, is generally placed a flower. The abacus of the ancient capital has only a small ogee for its moulding.

There are examples at Athens of an astragal to the ancient Ionic capital below the volutes, leaving a neck which is adorned with carvings; but these examples are rare.

The Ionic shaft, including the base, which is half a diameter, and the capital to the bottom of the volute generally a little more, is about [eight and a half to] nine diameters high.

The pedestal is a little taller, and more ornamented than in the Doric.

The bases used to this order are very various: some of the Grecian examples are of one torus and two scotiæ, with astragals and fillets [as in the temples of Priene and Branchydæ, near Miletus]; others of two large tori and a scotia of small projection, [as in the Erectheum at Athens]; but the attic base is very often used, and with an astragal added above the upper torus, makes a beautiful and appropriate base for the Ionic.

The cornices of this order may be divided into three divisions: 1st, the plain Grecian [or Attic] cornice: 2nd, the dentil cornice [of Ionia]; 3rd, the modillion cornice [of Rome].

In the first, the architrave is of one or two faces, the frieze plain, and the cornice composed of a corona with a deep soffit[i], and the bedmould moulding hidden by the drip of the soffit, or coming very little below it. The cymatium generally a cyma recta, and ogee under it.

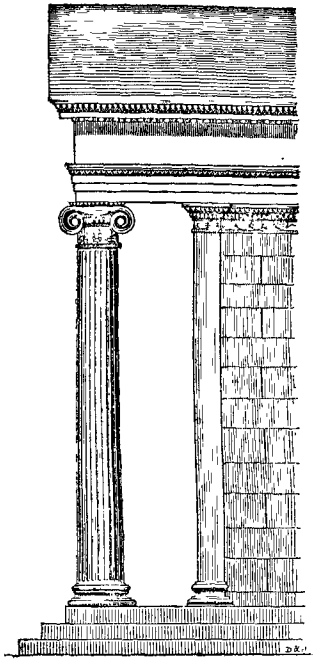
The second has generally two [or three] faces in the architrave, and the cornice, which is rather more than one-third of the height of the entablature, has a corona with a cyma recta and ogee for cymatium, and for bedmould a dentil face between an ovolo and ogee. The soffit of the corona is sometimes ornamented.

The third, or modillion entablature, has the same architrave, frieze, and cymatium of its cornice as the last, but under the soffit of the corona are placed modillions, which are plain, and surrounded by a small ogee; one must be placed over the centre of each column, and one being close to the return[k], makes a square panel in the soffit at the corner and between each

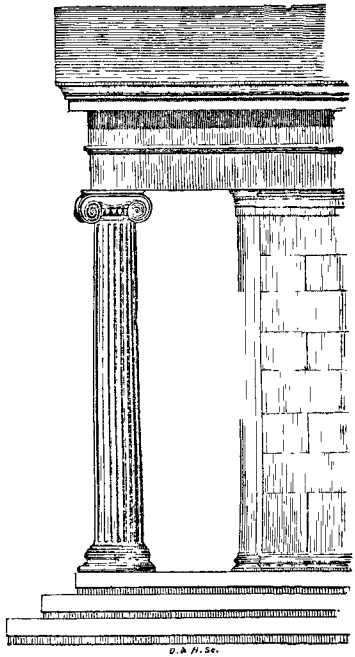
[h] At Rome the Temple of Fortuna Virilis and a capital in the Basilica of S. Maria in Trastevere are the best instances of these angular volutes.

[i] Deeply sunk.

[k] At an angle of a building.

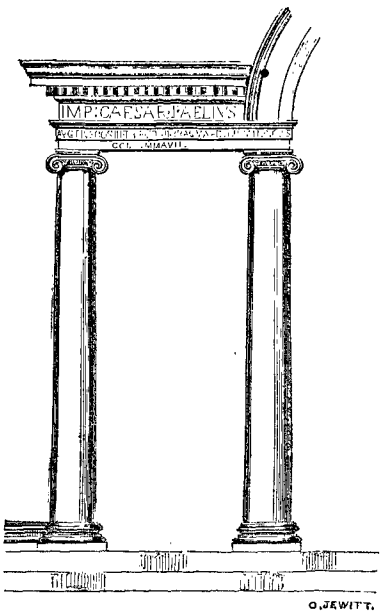


Erectheum, Athens.

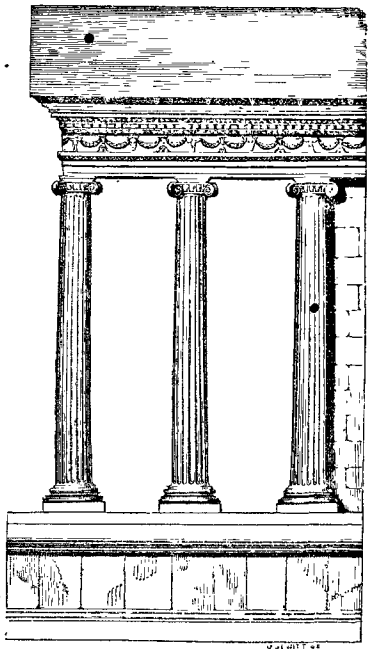


Temple on the Ilissus.

ROMAN IONIC.



Aqueduct of Hadrian, Athens.



Temple of Fortuna Virilis, Rome.

modillion, which is often filled with a flower. The bedmould below is generally an ovolo, fillet, and cavetto.

This modillion cornice is, in fact, as well as the capital, rather Italian than Roman, as the ancient examples have the dentil cornice; and in point of time, there may be some doubt whether the modern Ionic capital is not rather a deduction from the Composite than the contrary; for the angular volute of Greece is not such an one as, if repeated, would make the modern Ionic capital. The alteration of this order is in many respects valuable, for although not equal in simplicity to the Grecian Ionic, yet it is so manageable, especially with a dentil cornice, as to be easily adapted to modern wants; and when executed on a large scale, the modillion cornice has a bold effect. The great difficulty in the Grecian Ionic is the return at the angle; it does not look well to have a column sideways in a range with others fronting, and this arrangement is so often wanted, and so ill-attained by the Greek angular volute, that many times there is no alternative but the use of the modern capital.

It was once the custom [in modern times] to work the Ionic frieze projecting like a torus[1], thus giving an awkward weight to an order which ought to be light. The introduction of good Grecian models has driven out this impropriety, and much improved the present execution of the order, which is very beautiful if well executed.

The Ionic shaft may be fluted in twenty-four flutes, with fillets between them; these flutes are semicircular. This order may be much ornamented, if necessary, by carving the ovolo of the capital, the ogee of the abacus, and one or two mouldings of both architrave and cornice; but the ancient Ionic looks extremely well without any ornament whatever.

Our Ionic examples are not so numerous as the Doric, nor so complete, several of them not being entirely figured without conjecture. They are,—

[In Attica.]
- The temple on the Ilissus, at Athens.
- The temples in the Acropolis, [at Athens,] of Minerva Polias, and Erectheus, [and the Propylea].
- The Aqueduct of Hadrian, at Athens.

[In Ionia.]
- The temple of Apollo Didymæus, at Miletus.
- The temple of Bacchus, at Teos.
- The temple of Minerva Polias, at Priene.
- The temple of Fortuna Virilis, at Rome.

Of these, for simplicity and elegance of composition, the now destroyed temple on the Ilissus is pre-eminent; its volutes were

[1] When thus formed it is called *pulvinated*.

plain, but of excellent proportion, and it had an angular volute to the external capital; its base was, in mouldings, the attic, but the tori were large, and the scotia flat; there was a small astragal above the upper torus, and that torus was cut into small flutes. The entablature was very plain, having an architrave of one face only, a frieze plain, but which there is some reason to suppose was carved in some parts, and a corona with deep soffit, and for bedmould only an ogee, with a fillet above and astragal below.

The temples in the Acropolis are small, but extremely rich, having many members carved. The cornice is the same as the last example, but the architrave is of three faces. There are three ranges of columns, and the capitals of each have minute differences, but they may all be described together: they have an ornamented neck and astragal below the volutes; the fillets of the volutes are double [and the mouldings richly carved], thus making the volute much more elaborate, though not more beautiful. [And it is to be observed that the large size of the volutes give greater importance to the capital than in the Roman examples, and still more majesty than in the examples of the Italian masters.] The bases are enriched with carvings, and the columns fluted; the bases are nearly those of the last example, but want the astragal. Of these examples, the architraves have a small projection from the top of the column, though not near so much as the Doric.

The aqueduct of Hadrian is plain, but of good composition; it has a good volute, an architrave of two faces, and a small projection in front of the column; a plain frieze, and a good plain dentil cornice.

The temples of Minerva Polias at Priene, and Apollo at Miletus, have a base which is curious, but by no means deserving of imitation; it consists of a large torus, resting on two scotiæ, which are divided from it, and from each other and the plinth, by two astragals at each division. This base gives the column so unsteady an appearance, that it spoils an otherwise beautiful order.

The temple of Bacchus, at Teos, has an attic base with an astragal added, and a cornice with dentils of greater projection than usual. These three last examples have their volutes smaller than those of Athens, which takes much from the grandeur of the order.

The temple of Fortuna Virilis, at Rome. This example is far inferior to those we have before noticed. The Romans seem to have had a singular predilection, particularly in their declining works, for very large fillets, and it is abundantly shewn in this edifice, where the fillet of the tænia of the architrave is very nearly as large as the ogee under it, and larger than one face of the architrave; this, though the capital is pretty good,

spoils the order, and the cornice is poor from the trifling appearance of the corona. The base is the attic, of very good proportion.

The temple of Concord, at Rome, is figured by *Desgodets*, but it is only remarkable for its deformity, and having an appearance of the modern Ionic[m]. The capitals have angular volutes, but under the usual ovolo and astragal is a cyma recta, enriched with leaves and a large astragal and fillet. The entablature is of a very poor character, and has small dentils and large plain modillions. The base is of two tori divided by two scotiæ, which are separated by a fillet. In this example the fillet on the bottom of the shaft is nearly as large as the upper torus.

CORINTHIAN ORDER.

THIS order originated in Greece, and the capital is said [by Vitruvius] to have been suggested by observing a tile placed on a basket left in a garden, and round which sprang up an acanthus. All the other orders have, in various countries and situations, much variety; but the Corinthian, though not without slight variations, even in the antique, is much more settled in its proportions, and its greater or less enrichment is the principal source of variety.

The capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet, and apophyges, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports [sixteen] small open volutes; [the eight larger] of which are under the four horns of the abacus, and the other [eight smaller ones], which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower or other ornament. These volutes spring out of small twisted husks placed between the leaves of the second row, and which are called [*calices*][n]. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called, from these variations, *acanthus*, *olive*, [*parsley*, *laurel*,] &c. The column, including the base of half a diameter, and the capital, is about ten diameters high.

Of the Corinthian capital, although the best examples have all some trifling difference, principally in the raffling of the leaves and the connection of the central small volutes, yet

[m] It is introduced in Hanover-square Church, London, in the columns under the gallery.

[n] *Caulicoles*, Rickman.

there is one capital so different from the others that it deserves some remark, more especially as it has been lately introduced into some considerable edifices. This capital is that of the circular temple at Tivoli, called by some a temple of Vesta, by others the Sybils' temple. In this capital the angular volutes are large, so much so as to give the capital the air of a Composite, till more minutely examined; it is however a real Corinthian, for it has central volutes, though they are small, and formed out of the stalks [*calices*] themselves, and not, as in the ordinary capital, rising from them. Its great beauty, however, is the very bold manner of raffling the leaves, which gives it a very different appearance from the other capitals, and one which in particular circumstances may make it valuable. The flower over the centre volutes is very different from the common one, and much larger.

If a pedestal is used, it should have several mouldings, some of which may, if necessary, be enriched. The base may be either an attic base, or with the addition of three astragals, one over each torus, and one between the scotia and upper torus; or a base of two tori and two scotiæ, which are divided by two astragals, and this seems the most used in the best examples: one or two other varieties sometimes occur.

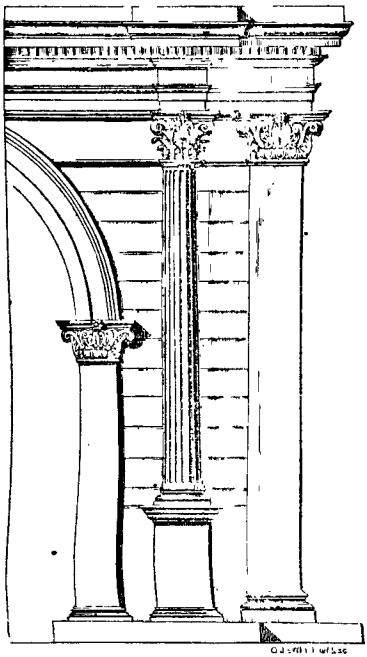
The entablature of this order is very fine. The architrave has mostly two or three faces, which have generally small ogees or beads between them.

The frieze is [generally] flat, but is [occasionally curved, and] often joined to the upper fillet of the architrave by an apophyges.

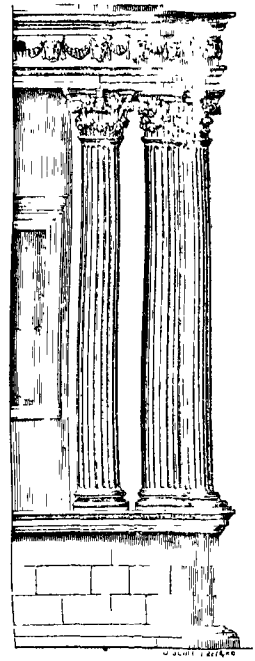
The cornice has both modillions and dentils, and is usually thus composed: above the corona is a cymatium, and small ogee; under it the modillions, whose disposition, like the Ionic, must be one over the centre of the column, and one close to the return of the cornice.

These modillions are carved with a small balustre front, and a leaf under them; they are surrounded at the upper part by a small ogee and fillet, which also runs round the face they spring from. Under the modillions is placed an ovolo, and then a fillet and the dentil face, which is often left uncut in exterior work. Under the dentils are a fillet and ogee. In some cases this order is properly worked with a plain cornice, omitting the modillions, and leaving the dentil face uncut [as at Tivoli].

The enrichments of this order may be very considerable; some of the mouldings of the pedestal and base may be enriched; the shaft may be fluted, as the Ionic, in twenty-four flutes, which may be filled one-third high by staves, which is called *cabling* the flutes; the small mouldings of the architrave, and even some of its faces, and several mouldings of the cornice,

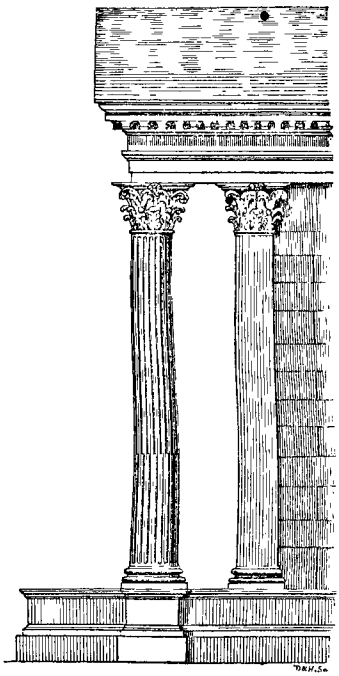


Arch of Hadrian, Athens.



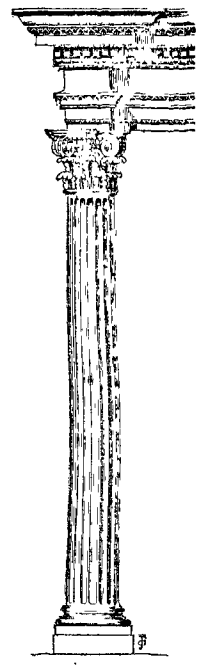
Temple of Vesta, Tivoli.

CORINTHIAN.



Temple of Jupiter Olympius, Athens.

COMPOSITE.



Arch of Septimius Severus, Rome.

may be enriched, the squares in the soffit of the corona panelled and flowered, and the frieze may be adorned with carvings. But though the order will bear all this ornament without overloading it, yet, for exteriors, it seldom looks better than when the capitals and the modillions are the only carvings, [and but few of the mouldings enriched].

The principal Corinthian examples are in Rome; there are, however, some Grecian examples, which we shall first notice:—

[The Choragic monument of Lysicrates,]
[The Stoa or] portico,
The arch of Hadrian,
} at Athens.

The Incantada, at Salonica.

A temple at Jackly, near Mylassa.

Of these, the arch of Hadrian at Athens has an entablature, which is almost exactly that which has been generally used for the Composite; the others have all dentil cornices, without modillions. In three examples, the horns of the abacus, instead of being cut off as usual, are continued to a point, which gives an appearance of weakness to the capital. The bases are mostly attic with an additional astragal, and at Jackly the tori are carved.

The temple of Vesta, at Tivoli, has the capital noticed above; its entablature is simple, with an uncut dentil face, and the frieze carved in festoons [and boucrania]. The astragal, under the capital, has a fillet above as well as below, and the base has a fillet under the upper torus omitted. The flutes are stopped square, and not, as usual, rounded at the ends.

The remain, called the frontispiece of Nero, has the complete block entablature, usually called Composite. The capitals good, with attic base, and the whole of good character.

The temple of Vesta.
The Basilica of Antoninus, and
The temple of Mars the Avenger,
} at Rome,

are all incomplete: the first has pointed horns, and the first two the attic base; [the capital of the last is simple and magnificent in style].

The temple of Antoninus and Faustina, and
The portico of Severus,

have both a cornice with dentil face only, and uncut; the first an attic base.

The baths of Dioclesian have a good entablature, and the attic base; some of the capitals are Composite.

The forum of Nerva,
The inner order of the Pantheon,
The outer order of the Pantheon,
The temple called Jupiter Tonans, and
The temple called Jupiter Stator,

are all excellent and beautiful in their proportions and execution; the fillets small, and the order much enriched. The forum of Nerva and the temple of Jupiter Tonans have no bases visible; the others have the real Corinthian base with two scotiæ. The last may be considered the best existing model of Corinthian; it is one of the most enriched, and nothing can better stamp its value than a minute and rigorous examination of it with any of the other examples.

These are only a part of the antique remains of this order, but they are the best known, and may be sufficient to induce the student to examine every example for himself.

It will not be right to quit this order without adverting to two stupendous magazines of it, the ruins of Balbec and Palmyra; but although they are worth examining as matters of curiosity, they are of comparatively little value; however rich, they contain much of the faulty and crowded detail of the later Roman work [of the time of the Antonines]; and to what excess this was carried in very great Roman works [of the decline of the Roman Empire], the best evidence is the palace of Dioclesian, at Spalato, where, amidst a profusion of ornament, we meet with great poverty of composition, and combinations of mouldings so barbarous as to lead to a degree of astonishment how they could be executed by persons before whose eyes were existing such examples as Rome even now contains. In the decline of the Roman empire, it became a fashion to remove columns [from other buildings]; there are therefore in Rome many edifices with a variety of valuable columns erected without their own entablature; and Constantine, in the church of St. Paul without the walls, began the Norman arrangement by springing arches off the columns without an entablature, and carrying up the wall to the clerestory windows with little or no projection; thus annihilating the leading feature of the orders—a bold cornice.

COMPOSITE ORDER[o].

The Romans are said to have formed this order by mixing the Corinthian and Ionic capitals [for the sake of greater richness]; like the Corinthian, the capital is its principal distinction. This is of the same height as the Corinthian, and it is formed by setting, on the two lower rows of the leaves of the Corinthian capital, the modern Ionic volutes, ovolo, and abacus. The small space left of the bell is filled by caulicoles, with flowers, and the upper list of the volute is often flowered.

From the great variety of capitals which are not Corinthian,

[o] This order is principally found in some triumphal arches, as those of Trajan at Rome and Beneventum, and the arch of Titus at Rome.

(for it seems most commodious to term those only Corinthian which have four volutes in each face, or rather eight sets round the capital, four at the angles and four in the centre,) it may seem at first difficult to say what should be called *Composite*, and what considered as merely a *Composed order;* but there appears an easy way of designating the real Composite capital, viz. that of considering the Ionic volute, and the Ionic ovolo and astragal under the abacus, as essential parts; for this ovolo and astragal not existing in Corinthian capitals, forms a regular distinction between the two.

The column is of the same height as the Corinthian, and the pedestal and base differ very little from those of that order, the pedestal being sometimes a little plainer, and the base having an astragal or two less.

The entablature mostly used with this order is plainer than the Corinthian, having commonly only two faces to the architrave, the upper mouldings being rather bolder; and the cornice is different, in having, instead of the modillion and dentil, a sort of plain double modillion, consisting of two faces, the upper projecting farthest, and separated from the lower by a small ogee; under this modillion is commonly a large ogee, astragal, and fillet. The assumption of this entablature for the Composite is rather Italian than Roman, for the examples of Composite capitals in Rome have other entablatures, and this is found with Corinthian capitals; but we must suppose that Palladio and Scammozzi, who both give this cornice to the Composite, had some authority on which they acted, and considering the great destruction of ancient buildings for their columns, this is not improbable.

A plain cornice, nearly like that used to the Corinthian order, is sometimes used to this order, and also a cornice with the modillions bolder, and cantalivers under them in the frieze.

This order may be enriched in the same manner as the Corinthian.

The Composite examples we have to notice are few, and these are,—

The temple of Bacchus,

The arch of Septimius Severus, and

The arch of the Goldsmiths.

These are all at Rome, and all have an attic base; they have all large fillets. The first entablature is plain, and has no dentil face; the second has a dentil face cut, as has the third, but the latter has an awkward addition of a second ogee under the dentils, apparently taken out of the frieze, which is thus made very small.

The baths of Dioclesian.—This example is placed in the same room with Corinthian columns; it has an attic base, and the Corinthian entablature.

The arch of Titus.—This example has a real Corinthian base and entablature; in short, it has nothing Composite but the capital.

On the whole, an attentive examination of the subject will lead us rather to discourage the use of this order than otherwise; it cannot be made so elegant an order as the Corinthian, and can only be wanted when columns are to be in two ranges; and then the capital of the temple of Vesta, at Tivoli, affords a sufficient alteration of the Corinthian.

Having gone through the forms and distinctions of the orders, it is proper to say that, even in Greece and Rome, we meet with specimens whose proportions and composition do not agree with any of them. These are comprised under the general name of *Composed orders*, and though some are beautiful as small works, scarcely any of the ancient ones are worthy of imitation in large buildings. Of these Composed orders we have two examples in the Pantheon, one in the columns of an altar, and the other in the pilasters of the attic: they have both dentil cornices, with an uncut face; the first has angular Corinthian volutes, and none in the centres, and water leaves instead of raffled leaves under the volutes; the other has no real volutes, but a scroll-work gives the appearance of them, and this capital is only fitted for pilasters. Modern composition has run very wild, and produced scarcely anything worth prolonging by description.

There are a few small buildings in and near Athens, which, though not coming within any of the orders precisely, are yet so beautiful in some of their parts as to require express notice. These are,—

The Choragic monument of Thrasyllus,

The octagon tower of Andronicus Cyrrhestes, called the Temple of the Winds,

The Choragic monument of Lysicrates, called the Lantern of Demosthenes, and

The temple of Pandrosus.

The first is now merely a face, its intervals being walled up, but was originally the front of a cavern, and consists of an entablature supported by three antæ, and covered by an attic lowered in the middle, on which is a statue in a sitting posture. The mouldings of the antæ are such as are used in Doric buildings, and the architrave is capped by a plain fillet, with a small fillet, and guttæ below; the guttæ are continued along with an interval about equal to each drop. The frieze contains eleven wreaths of laurel [instead of triglyphs], and the cornice and attic mouldings are plain, but very good.

The whole of this monument is so simple, yet possesses so

beautiful a character, as to render it worthy of very attentive study.

The Temple of the Winds is chiefly valuable for its sculpture; it had two doorways of a Composed order, and in the interior is a small order of a Doric, of very inferior proportions, which rises to the support of the roof from a plain string, below which are two cornices, or rather tablets. The roof is of marble cut into the appearance of tiles. The outside walls are plain, with an entablature, and a string below, forming a sort of frieze, on which are the figures of the winds. On the whole, this monument is rather curious than beautiful.

The Lantern of Demosthenes,—is one of the most beautiful little remains of antiquity existing. The whole height is but thirty-four feet, and its diameter eight feet. It is a circular temple, with six engaged Corinthian columns standing on a basement, nearly as high as the columns, and nearly solid. The capitals, though not like most Corinthian capitals [being peculiar in the arrangement of the leaves and central honeysuckle ornament], are very beautiful. The frieze is sculptured, and instead of a cymatium to the cornice, is an ornament of honeysuckles; and above that, on the roof, which is exquisitely carved in leaves, is a line of a waved projecting ornament; on the top is a vase, or rather the base of a tripod. Our limits will not admit of particularizing all the singularities of this delicate building, but it well deserves study and imitation.

The temple of Pandrosus is a building with Caryatidæ, or figures instead of columns; they have each a capital of an ornamented square abacus, and ovolo carved. The entablature has no frieze, but an architrave of three faces, the uppermost of which has plain circles for ornament, and joins the cornice, which is a dentil cornice, large, and of good mouldings. The statues are good, and stand upon a continued pedestal of two-thirds their own height; and there are two antæ, which descend through the pedestal, and the entablature is rather proportioned to these antæ than the Caryatidæ. Many of the mouldings are enriched, and indeed the whole of this curious building, which comprises the temples of Erycthеus, Minerva Polias, and Pandrosus, is a fruitful source of most delicate enrichment.

In this essay it has by no means been intended to mention every valuable remaining example; all that has been aimed at is to give a general view of those remains, which must be considered as standards, and to excite in the pupil that persevering attention to the best models, which is the only way of arriving at a complete knowledge of these very interesting sources of architectural science

ENGLISH ARCHITECTURE.

In a work like the present there will be little propriety in a lengthened disquisition on the origin of this mode of building, we shall therefore proceed to the detail of those distinctions which, being once laid down with precision, will enable persons of common observation to distinguish the difference of age and style in these buildings as easily as the distinctions of the Grecian and Roman orders.

It may, however, be proper here to offer a few remarks on the use of the term English, as applied to that mode of building usually called the Gothic, and by some the Pointed architecture [a]. Although, perhaps, it might not be so difficult as it has been supposed to be to shew that the English architects were, in many instances, prior to their continental neighbours in those advances of the styles about which so much has been written, and so little concluded, it is not on that ground the term is now used, but because, as far as the author has been able to collect from plates, and many friends who have visited the Continent, in the edifices there (more especially in those parts which have not been at any time under the power of England) the architecture is of a very different character from that pure simplicity and boldness of composition which marks the English buildings. In every instance which has come under the author's notice, a mixture, more or less exact or remote, according to circumstances, of Italian composition, in some parts or other is present;

[a] [The name of Gothic, whatever its origin may have been, has been established for nearly two centuries all over Europe, and is the only name by which the Medieval style of building is known in all languages; it is therefore quite useless to attempt to change it, whether we think we could change it for the better or not. There is also this advantage in retaining it, that the name does not mislead any one, whereas the name of Pointed, which has been proposed as a substitute, does mislead many persons; when they find a Pointed arch they naturally conclude that the building is of the Pointed style, forgetting that the Pointed arch was used at all periods, and that it is impossible to say which is the first Pointed style, or what will be the last. On the other hand, beginners who have been taught to call the Gothic styles Pointed, naturally conclude that when they find a round-headed doorway it is of the twelfth century or earlier, and that all square-headed windows are of the fifteenth, and they are often completely misled in this manner by a name; the fact being that round-headed doorways and square-headed windows may be found of all periods, especially in castles and houses.

The form of the arch was at all periods dictated chiefly by convenience or the necessity of the construction, and can never be relied upon as a guide to the date of any building; this can only be ascertained by careful attention to the mouldings and details, as shewn in the following chapters of this work.]

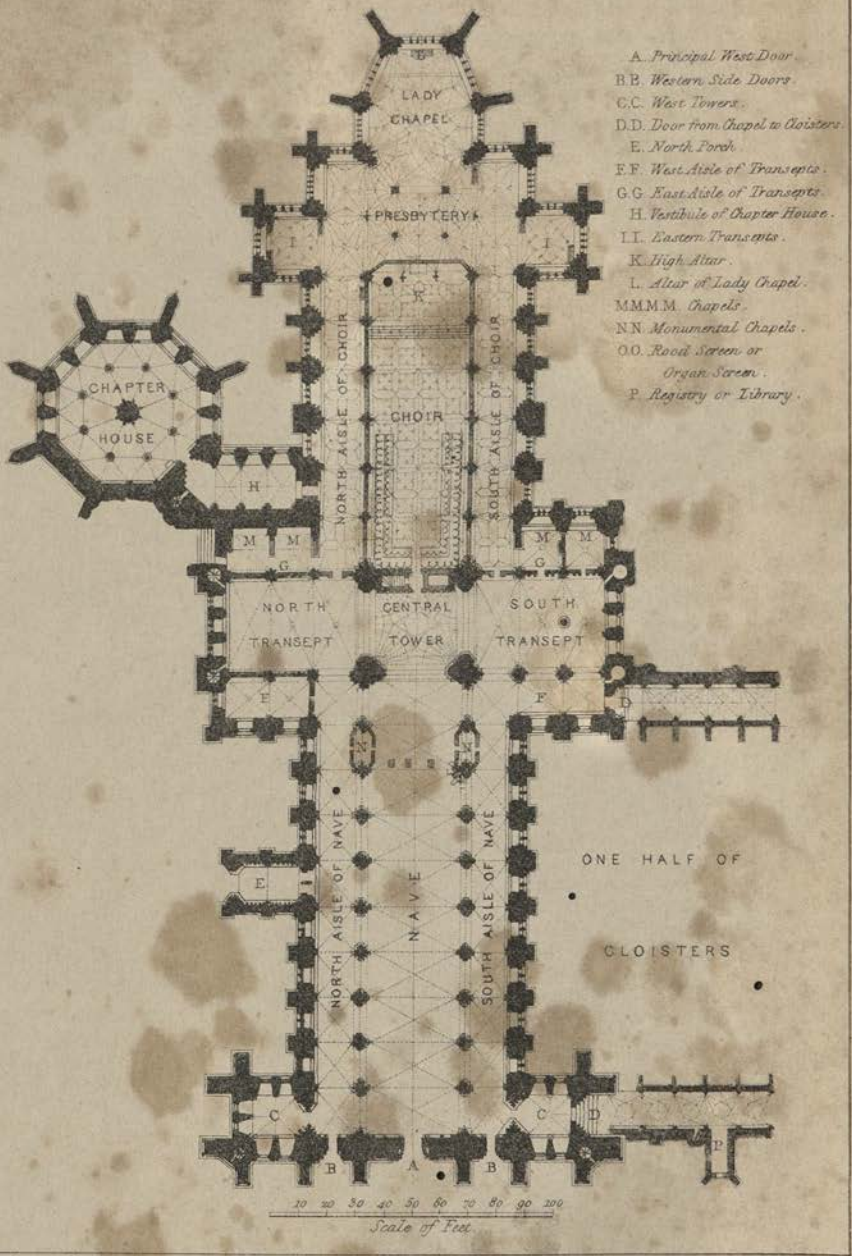
and he has little doubt that a *very* attentive observation of the continental buildings called Gothic would enable an architect to lay down the regulations of French, Flemish, Spanish, German, and Italian styles, which were in use at the time when the English flourished in England [b].

On the origin of the pointed arch, about which, perhaps, there may be now more curiosity than ever, from the numerous accounts given by travellers of apparently very ancient pointed arches in Asia, Africa, and various parts of the Continent, it will doubtless be expected that something should be said, and what is necessary may be said in a few lines. To say nothing on the impossibility, as far as at present appears, of fixing an *authentic* date to those which, if dated, might be of the most importance, there appears little difficulty in solving the problem, if the practical part of building is considered at the same time with the theoretical. Intersecting arches were most likely an early, and certainly a very widely-spread, mode of embellishing Norman buildings, and some of them were constructed in places, and with stones, requiring centres to turn them on, and the construction of these centres must have been by something equivalent to compasses: thus, even supposing (which could hardly have been the case) that the arches were constructed without a previous delineation, the centres would have led to the construction of the pointed arch; and, when once formed, its superior lightness and applicability would be easily observed. To this remark it may he added, that the arches necessarily arising in some parts from Norman groining would be pointed.

A careful examination of a great number of Norman buildings will also lead to this conclusion—that the style was constantly assuming a lighter character, and that the gradation is so gentle into Early English, that it is difficult in some buildings to class them, so much have they of both styles: the same may be said of every advance; and this seems to be a convincing proof that the styles were the product of the gradual operations of a general improvement, guided by the hand of genius, and not a foreign importation [c].

[b] [Mr. Rickman's observations on this subject are fully borne out by subsequent investigations; the early Gothic of all parts of the Continent has a mixture of Roman details, the Early English Gothic is the only one that is perfectly pure and unmixed. Even in the buildings of the Domaine Royale in France, which some think earlier, but without sufficient evidence, in date than the Early English style, the square abacus, which is a classical feature, is always retained.]

[c] [The Early English Gothic is so clearly distinct from the early Gothic of all other countries that it deserves and requires a distinct name, and as the early Gothic of each country has to a considerable extent a distinct national character, it is convenient to distinguish each by its own name: the Early French Gothic or the Early German Gothic may dispute the priority of date with the Early English Gothic, it may be difficult to prove that either one was derived from the



Drawn & measured by C. Catterniole. J.H. Le Keux sc.

PLAN OF WELLS CATHEDRAL.

During the eighteenth century various attempts, under the name of Gothic, have arisen in repairs and rebuilding ecclesiastical edifices, but these have been little more than making clustered columns and pointed windows, every real principle of English architecture being by the builders either unknown or totally neglected.

English architecture may be divided into four distinct periods, or styles, which may be named,

1st, the Norman style,

2nd, the Early English style,

3rd, the Decorated English style, and

4th, the Perpendicular English style.

The dates of these styles we shall state hereafter, and it may be proper to notice, that the clear distinctions are now almost entirely confined to churches; for the destruction and alteration of castellated buildings have been so great, from the changes in the modes of warfare, &c., that in them we can scarcely determine what is original and what addition [d].

Before we treat of the styles separately, it will be necessary to explain a few terms which are employed in describing the churches and other buildings which exemplify them.

Most of the ancient ecclesiastical edifices, when considered complete, were built in the form of a cross, with a tower, lantern, or spire erected at the intersection. The interior space was usually thus divided:—

The space westward of the cross is called the *nave* [e].

The divisions outward of the piers are called *aisles.*

The space eastward of the cross is generally the *choir.*

other, but there can be no reasonable objection to calling each by the name of the country in which it flourished.

It must also be borne in mind that in the reign of Henry II., when the early Gothic style was developed, the whole of the western provinces of France were under the dominion of the English Crown, and Normandy had been for more than a century part of the same kingdom, and a very influential part: some eminent French antiquaries call this style Anglo-Norman, and not without reason; there is scarcely any difference of style in buildings of the same period in Normandy and in England, and Normandy is not at all in advance of England in the development of the Early Gothic style.]

It is the opinion of Sir Gilbert Scott that the Royal Domain had a greater influence by its architecture in England, than the English provinces of France, in the development of the Gothic style. During the period of transition, the French of the Royal Domain were in advance in some things, the English in other things. The progress was nearly simultaneous in both countries, and both were in advance of any other country.

[d] [Subsequent and more careful observations have removed this difficulty. Castles and houses can now be as well classed and arranged in chronological succession as churches. See "Domestic Architecture of the Middle Ages," by Turner and Parker.] Oxford, 1851—59.

[e] [This name is applied equally to the body of the church whether the plan is cruciform or not, and whether with or without aisles.]

The part running north and south is called the *cross* or *transept* [f].

The choir is generally enclosed by a *screen*, on the western part of which is usually placed the organ [g].

The choir in cathedrals does not generally extend to the eastern end of the building, but there is a space behind the altar, usually called the *Lady-chapel* [h].

The choir is only between the piers, and does not include the side aisles, which serve as passages to the Lady-chapel, altar, &c.

The transept has sometimes *side aisles* [i], which are often separated by screens for chapels.

Chapels are attached to all parts, and are frequently additions.

The aisles of the nave are mostly open to it, and in cathedrals both are generally without pews.

In churches not collegiate the eastern space about the altar is called the *chancel*.

To the sides are often attached small buildings over the doors, called *porches*, which have sometimes vestries, schools, &c., over them [k].

The *font* is generally placed in the western part of the nave, but in small churches its situation is very various. In a few churches a building like a chapel has been erected over the font, or the font set in it [l].

In large churches the great doors are generally either at the west end, or at the ends of the transepts, or both; but in small churches often at the sides [m].

To most cathedrals are attached a *chapter-house* and *cloisters*, which are usually on the same side.

The *chapter-house* is often multangular.

[f] [More commonly called the north and south transepts, which is often convenient, though not strictly correct. In some cathedrals a second smaller transept occurs, as at Canterbury, Wells, Lincoln, &c.]

[g] [This is, however, a modern custom; the original use of the gallery at the west end of the choir separating it from the nave was to carry the holy rood, or crucifix, and it was called the rood-loft. The organ was a small instrument at the time when Gothic churches were originally built, and has only grown to such large dimensions in modern times. It is now a serious obstruction to the view, and encloses the choir more closely than was intended. The west end is the usual place for it in foreign churches, and either there or one of the transepts appears to be a better place for it than over the chancel-screen. A custom has crept in lately of building a room like a chapel on the side of the church to contain it, and in some cases the room over the porch has been applied to that purpose.]

[h] [In some of the larger collegiate and cathedral churches there is a considerable space eastward of the high altar between the reredos screen and the Lady-chapel, called the presbytery.]

[i] [More frequently on the east side only.]

[k] [The room over the porch is frequently, but erroneously, called the parvise.]

[l] [As at Luton, Bedfordshire; St. Margaret's, Norwich; and Trunch, Norfolk.]

[m] [A south door only, protected by a porch, contributes materially to the warmth of a small church, especially in exposed situations.]

The *cloisters* are generally a quadrangle, with an open space in the centre; the side to which is a series of arches, originally often glazed, now mostly open. The other wall is generally one side of the church or other buildings, with which the cloisters communicate by various doors. The cloisters are usually arched over, and formed the principal communication between the different parts of the monastery, for most of the large cross churches have been [attached to] monasteries.

The Lady-chapel is not always at the east end of the choir; at Durham it is at the west end of the nave, at Ely [and Oxford] on the north side.

The choir sometimes advances westward of the cross, as at Westminster [n].

The walls in the interior, between the arches, are *piers*.

Any building above the roof may be called a *steeple*. If it be square-topped, it is called a *tower* [o].

A tower may be round, square, or multangular [p]. The tower is often crowned with a *spire*, and sometimes with a short tower of light work, which is called a *lantern*. An opening into the tower, in the interior, above the roof, is also called a lantern.

Towers of great height in proportion to their diameter [or rather of small diameter for the height] are called *turrets;* these often contain staircases, and are sometimes crowned with small spires.

Large towers have often turrets at their corners, and often one larger than the others, containing a staircase; sometimes they have only that one.

The projections at the corners and between the windows are called *buttresses*, and the mouldings and slopes which divide them into stages are called *set-offs*.

The walls are crowned by a *parapet*, which is straight at the top, or a *battlement*, which is indented; both may be plain, or sunk panelled, or pierced.

In castellated work the battlement sometimes projects, with intervals for the purpose of discharging missiles on the heads of assailants; these openings are called *machicolations*.

[n] [The choir properly so called, or the place for the chorus for chanting the service, was very frequently continued westward beyond the crossing of the transept, and occupied also the first bay or first and second bays of the nave: it was originally enclosed by a screen or *cancellus*, from which the name of chancel was derived.]

[o] [There are also towers with saddle-back roofs.]

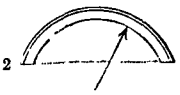
[p] [A singular instance occurs at Malton in Essex of a triangular tower.]

ARCHES are round, pointed, or mixed.

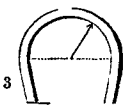
A *semicircular arch* has its centre in the same line with its spring, [as in fig. 1.]

1

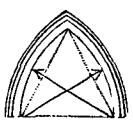
A *segmental arch* has its centre lower than the spring, [as in fig. 2.]


2

A *horse-shoe arch* has its centre above the spring, [as in fig. 3.]


3

Pointed arches are either *equilateral*, described from two centres, which are the whole breadth of the arch from each other, and form the arch about an equilateral triangle, [as in fig. 4;]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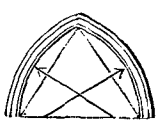
Or *drop arches*, which have a radius shorter than the breadth of the arch, and are described about an obtuse-angled triangle, [as in fig. 5;]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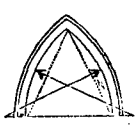
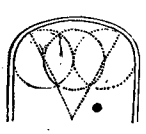
Or *lancet arches*, which have a radius longer than the breadth of the arch, and are described about an acute-angled triangle, [as in fig. 6.]

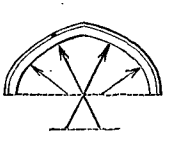

6

All these pointed arches may be of the nature of segmental arches, and have their centres below their spring.

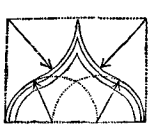
Mixed arches are of three centres, which look nearly like elliptical arches, [as in fig. 7;]


7

Or of four centres, commonly called the *Tudor arch;* this is flat for its span, and has two of its centres in or near the spring, and the other two far below it, [as in fig. 8.]


8

The *ogee* or *contrasted arch* has four centres; two in or near the spring, and two above it and reversed, [as in fig. 9.]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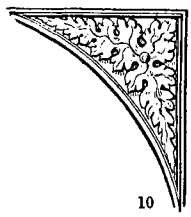
The spaces included between the arch and a square formed at the outside of it are called *spandrels,* and are often ornamented, [as in fig. 10.]

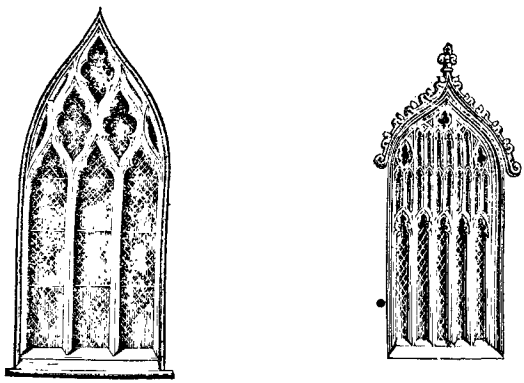

10

WINDOWS are divided into lights by *mullions.*

The ornaments of the divisions at the heads of the windows, &c., are called *tracery.*

[A distinction is drawn by Professor Willis between such elementary tracery, which has rather the appearance of a solid space being pierced by openings of various forms, and that more developed kind which has the appearance of an opening ornamented with lines of stonework. To the former he gave the expressive name of "Plate tracery;" to the latter, "Bar tracery."]

Tracery is either *flowing*[q], where the lines branch out into the resemblance of leaves, arches, and other figures; or *perpendicular,* where the mullions are continued through in straight lines.


Windows, Higham Ferrers.

The horizontal divisions of windows and panelling are called *transoms.*

The parts of tracery are ornamented with small arches and points, which are called *featherings* or *foliations,* and the small arches *cusps;* and according to the number in immediate connection they are called—

1 2 3

TREFOILS, 1; QUATREFOILS, 2; OR CINQUEFOILS, 3.

[q] [The earlier kinds of tracery consist of circles and portions of circles, and other geometrical figures, which cannot strictly be called 'flowing.']

The cusps are sometimes again feathered, and this is called *double feathering*, [as in fig. 4.]

4

Tablets are small projecting mouldings, or strings, mostly horizontal.

The tablet at the top, under the battlement, is called a *cornice*, and that at the bottom a basement, under which is generally a thicker wall.

The tablet running round doors and windows is called a *dripstone* [r], and if ornamented, a *canopy*.

Bands are either small strings round shafts, or a horizontal line of square, round, or other panels, used to ornament towers, spires, and other works.

Niches are small arches, mostly sunk in the wall, often ornamented very richly with buttresses and canopies, and frequently containing statues [s].

A *corbel* is an ornamented projection from the wall, to support an arch, niche, beam, or other apparent weight, and is often a head or part of a figure.

A *pinnacle* is a small spire, generally with four sides, and ornamented; it is usually placed on the tops of buttresses, both external and internal.

The small [leaves or] bunches of foliage ornamenting canopies and pinnacles are called *crockets*.

The larger bunches on the top are called *finials*, and this term is sometimes applied to the whole pinnacle.

The seats for the dean, canons, and other dignitaries in the choirs of collegiate churches are called *stalls*.

The bishop's seat is called his *throne*.

The ornamented open-work over the stalls, and in general any minute ornamental open-work, is called *tabernacle-work*.

In some churches not collegiate there yet remains a screen, with a large projection at the top, between the nave and chancel, on which were anciently placed certain images [the holy rood, or crucifix, with images of St. Mary and St. John]; this was called the *rood-loft*.

Near the entrance door is sometimes found a small niche, with a basin which held, in Roman Catholic times, their [vessel for] holy water; these are called *stoups*.

Near the altar, or at least where an altar has once been

[r] [This term is not strictly applicable to the mouldings over windows in the interior of a building, where *hoodmould* is perhaps the best term: *label* is very commonly used, but is more strictly to be applied to square-headed windows.]

[s] [They were always intended for statues, but these have generally been destroyed.]

placed, there is sometimes found another niche, distinguished from the stoup by having a small hole at the bottom to carry off water; it is often double, [with a shelf: it is almost invariably on the south side, and is commonly called a *piscina*.]

On the south side, at the east end of some churches, are found stone stalls, either one, two, three, or sometimes more, of which the uses have been much contested[t]; [but they are without doubt the seats for the officiating ministers, and are called *sedilia*.]

Under several large churches, and some few small ones, are certain vaulted chapels, these are called *crypts*.

In order to render the comparison of the different styles easy, we shall divide the description of each into the following sections:—

Doors,
Windows,
Arches,
Piers,
Buttresses,
Tablets,
Niches, and ornamental arches, or panels,
Ornamental carvings,
Steeples, and
Battlements,
Roofs,
Fronts, and
Porches.

We shall first give, at one view, the date of the styles, and their most prominent distinctions, and then proceed to the particular sections as described above.

1st. The *Norman style*, which prevailed to the reign of Henry II.; distinguished by its arches being generally semicircular; though sometimes pointed, with bold and rude ornaments. This style seems to have commenced before the Conquest, but we have no remains *really known* to be more than a very few years older[u].

[t] See the *Archæologia*, vols. x. and xi., in which will be found a long controversy on the subject of the original use of these seats, not without interest from the number of examples cited on both sides.

[u] [The earliest examples of the Norman style in England are believed to be the remains of the work of the time of Edward the Confessor at Westminster Abbey, consisting of the substructure of the dormitory and the lower part of the walls of the refectory, with the ornamental arcade. See Scott's "Gleanings from Westminster Abbey," and "Notes on the Abbey buildings of Westminster, by J. T. Micklethwaite," in the Archæological Journal, 1876.]

The reign of Henry II., 1154—1189, was the chief period of transition from

2nd. The *Early English style*, reaching to the reign of Edward I.[x]; distinguished by pointed arches, and long narrow windows without mullions; and a peculiar ornament, which, from its resemblance to the teeth of a shark, we shall hereafter call the toothed ornament.

3rd. *Decorated English*, reaching to the end of the reign of Edward III., in 1377, and perhaps [sometimes] from ten to fifteen years longer[y]. This style is distinguished by its large windows, which have pointed arches divided by mullions and the tracery in flowing lines [or] forming circles, arches, and other figures, not running perpendicularly; its ornaments numerous, and very delicately carved.

Perpendicular English. This is the last style, and appears to have been in use, though much debased, even as far as to 1630 or 1640, but only in additions. Probably the latest whole building[z] is not later than Henry VIII. The name clearly designates this style, for the mullions of the windows and the ornamental panellings run in perpendicular lines, and form a complete distinction from the last style; and many buildings of this are so crowded with ornament, as to destroy the beauty of the design. The carvings are generally very delicately executed.

It may be necessary to state, that though many writers speak of Saxon buildings, those which they describe as such are

the Norman to the Early Gothic in England, and in Normandy and the other English Provinces of Gaul; in France proper, that is, in the Royal Provinces, this change took place chiefly in the reign of Philip Augustus, 1180—1223.]

[x] [The reign of Edward I. was the period of transition from the Early English to the Decorated style: many buildings of this reign belong to the latter style; for instance, of the Eleanor crosses, which were all erected between 1290 and 1300, the style is clearly Decorated. If all windows with mullions and with foliated circles in the head are to be considered as belonging to the Decorated style, the division must be placed at an earlier date, as many buildings of this character are of the time of Henry III.; for instance, the chapter-house at Salisbury. See at the end of the Early English Style on the transition to the Decorated.]

[y] [The change from the Decorated to the Perpendicular style began to come in occasionally at an earlier period, as at Gloucester, where the work has very much the appearance of the later style before the middle of the fourteenth century, but the mouldings are clearly Decorated; this is, in fact, a transitional example, as are Edington Church, Wiltshire, and part of the west end of Winchester Cathedral. Examples of transitional work, or a mixture of these two styles, are common.]

[z] [Subsequent observation has brought to light several examples of whole buildings designed and executed in a debased Perpendicular style in the time of James I. and Charles I., as the Schools and Wadham College, and the Chapels of Lincoln, Jesus, and Oriel Colleges, Oxford; the Chapel of St. Peter's College, Cambridge; the hall of the Inner Temple, and the Chapel of Lincoln's Inn, London; and several country churches, as Low Ham Church, Somersetshire; Water Eaton Chapel, Oxfordshire; Apthorp Church, Northamptonshire; Arthuret Church, Cumberland; and Stanton Harold, Leicestershire.]

either known to be Norman, or are so like them that there is no real distinction. But it is most likely that in some obscure country churches some *real* Saxon work of a much earlier date may exist; hitherto, however, none has been ascertained to be of so great an age[a].

Without venturing to fix a date to either, it will be proper here to mention two towers which have hitherto been very little noticed, and yet are of very singular construction; the first is, that of the *old* church, St. Peter's, at Barton on Humber, in Lincolnshire. This is a short thick tower, with very thick walls, originally of three stages, the two lower of which are ornamented by perpendicular strips of stone, projecting from the face of the wall, and near the top of each stage breaking into arches; the lower set of arches semicircular, and the perpendicular lines springing from a stone set on the top of the arch; the second set are straight-lined arches, and run up to a flat string or tablet, on which is the third plain stage, with only two small arches, (if so they may be called,) as in the second stage. On the top of these three stages is one evidently early Norman, having a regular double Norman window in it, with a shaft and capital in the middle; this stage being clearly Norman, it is evident the substructure must be of an earlier date; and in the second stage of the lower part is also a double window, with round arches, and divided by something (evidently original, for there are two) exactly resembling a rude balustre: all this arrangement is so different from Norman work, that there seems a probability it may be real Saxon; and it should be noted that the other, or *new* church, St. Mary's, stands within a hundred and fifty yards of the old church, and is principally a Norman building, with an Early English tower, and a chancel of the same, and a very early Decorated east window, which, of course, renders it necessary to go back to the Conquest at least for the date of the old one. The other tower is that of Clapham Church, in Bedfordshire; and this is principally remarkable for the extreme simplicity and rudeness of its construction. It consists of a square tower, without buttress or tablet, about three squares high, with a rude round-arched door, and above it two heights of small round-arched windows; above this part of the tower, with a plain set-off, inwards is a Norman portion, with a Norman window divided into two by a central shaft, plain, and of early character; this part is surmounted by a cornice and battlement of later date.

[a] [These questions were more fully treated of in an article "On Saxon Architecture," which first appeared in the *Archæologia*, but was incorporated in the fourth edition of Mr. Rickman's "Architecture," and appeared at the end as an Appendix. It will be found in that place in the present edition. In the sixth edition it had been transferred to the beginning of the English Style.]

THE NORMAN STYLE.

We shall now begin to trace the first or Norman style, and first of

West Door, Iffley Church, Oxfordshire, c. 1100.

Norman Doors [or Doorways.]

There seems to have been a desire in the architects who succeeded the Normans to preserve the doorways of their predecessors, whence we have so many of these noble, though, in most cases, rude efforts of skill remaining. In many small churches, where all has been swept away, to make room for alterations, even in the Perpendicular style, the Norman doorway has been suffered to remain. The arch is semicircular, and the mode of increasing their richness was by increasing the number of

bands of moulding, and, of course, the depth of the arch. Shafts are often used, but not always, and we find very frequently in the same building one doorway with shafts and one without. When shafts are used, there is commonly an impost-moulding above them, before the arch-mouldings spring. These mouldings are generally much ornamented, and the wave or zig-zag ornament, in some of its diversities, is almost universal, as is a large round moulding, with heads on the outer edge, partly projecting over this moulding [commonly called the cat's-head ornament]. There are also mouldings with a series of figures enclosed in a running ornament; and at one church, at York, these figures are the zodiacal signs[b]. The exterior moulding often goes down no lower than the spring of the arch, thus forming an apparent dripstone, though it does not always project so as really to form one. The door is often square, and the interval to the arch filled with carvings. Amongst the great variety of these doorways in excellent preservation, Iffley Church, near Oxford, is perhaps the best specimen, as it contains three doorways, all of which are different; and the south doorway is nearly unique, from the flowers in its interior mouldings[c]. South Ockenden Church, in Essex, has also a doorway of uncommon beauty of design and elegance of execution. Ely, Durham, Rochester, Worcester, and Lincoln cathedrals have also fine Norman doorways. In these doorways almost all the ornament is external, and the inside often quite plain.

Almost every county in England contains many Norman doorways; they are very often the only part which patching and altering has left worth examining, and they are remarkably varied, scarcely any two being alike. In delicacy of execution and intricacy of design, the College Gateway at Bristol seems equal, if not superior, to most; and indeed is so well worked, that some persons have been inclined to ascribe it to a later date; but an attentive examination of many other Norman works will shew designs as intricate where there can be no doubt of the date.

[These rich and elaborately-worked Norman doorways all belong to the latest division of the style, and are of the time of King Stephen or Henry II. They have frequently been inserted in earlier Norman work, as at Lincoln and Rochester. These insertions can generally be distinguished without much difficulty by the joints of the masonry: at Lincoln this is especially the case, the early work being of the eleventh century, with wide-jointed masonry, while the insertions have all fine-jointed masonry.]

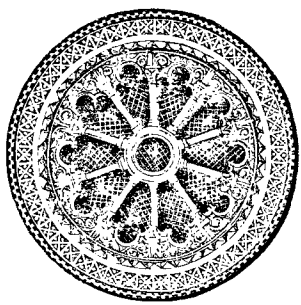
[b] [Other examples of this have since been observed, and on the Continent it is frequently found at the same period.]

[c] See illustration towards the end of this chapter.

Norman Windows.

The windows in this style are diminutive doorways as to their ornaments, except that in large buildings shafts are more frequent, and often with plain mouldings. The size of these windows is generally small, except in very large buildings; there are no mullions, but a double window divided by a shaft is not uncommon [in belfries]. In small rich churches the exterior is often a series of arches, of which a few are pierced as windows, and the others left blank. The arch is semicircular, and if the window is quite plain, has generally sloped sides, either inside or out, or both. The proportions of the Norman windows are generally those of a door, and very rarely exceed two squares in height of the exterior proportions, including the ornaments.

The existing Norman windows are mostly in buildings retaining still the entire character of that style; for in most they have been taken out, and others of later styles put in, as at Durham, and many other cathedrals.



Circular Window, Ch. Ch. Cathedral.

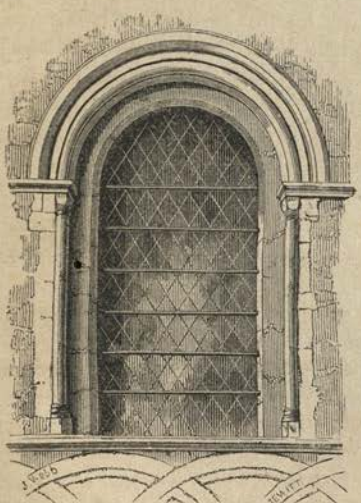
There are still remaining traces of a very few circular windows of this style: the west window at Iffley was circular, but it has been taken out; there is one in Canterbury Cathedral, which seems to be Norman; and there is one undoubtedly Norman at Barfreston [d], rendered additionally singular by its being divided by grotesque heads, and something like mullions, though very rude, into eight parts. There seems to have been little, if any, attempt at feathering or foliating the heads of Norman doors or windows.

[*Early* Norman windows are usually very small and narrow, little more than loopholes; they have very commonly been altered or enlarged, or replaced by larger windows, still many early windows remain, especially in belfry towers, where there was less need to alter them. Simultaneously with these early loop-windows there was, however, another class, more in the usual form of windows, that is, wider in proportion to their height, as in the dormitory at Westminster.

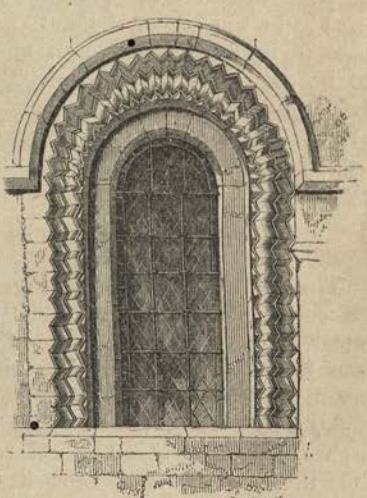
Belfry windows had always a different character from other

[d] [See "Glossary of Architecture," fifth edition, 1850, vol. iii. pl. 262. It has since been restored; but there was not sufficient to be at all sure of the original design. At the east end of the Cathedral at Oxford, a great many fragments of the old circular east window were found, and these have given Sir George Gilbert Scott evidence sufficient to reconstruct the window.]

West Window, Castle Rising, Norfolk, c. 1160.

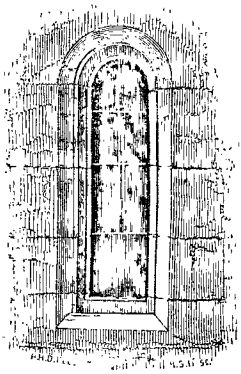


Malmesbury Abbey, c. 1140.

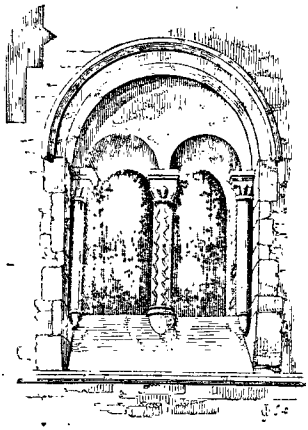


South Window, Iffley, c. 1160.

church windows, not being glazed, and having luffer or louvre boards to keep out the birds, and were commonly of two lights from the earliest period. After the balustre and midwall-shafts the sub-arches were carried by a slip of wall with shafts on the face of it, and in the angles or nooks, as at Bucknell, Oxfordshire. In later Norman work the windows generally are larger and the shafts and mouldings lighter, and in very



Handborough, Oxon, c. 1180.



Bucknell, Oxfordshire, c. 1120.

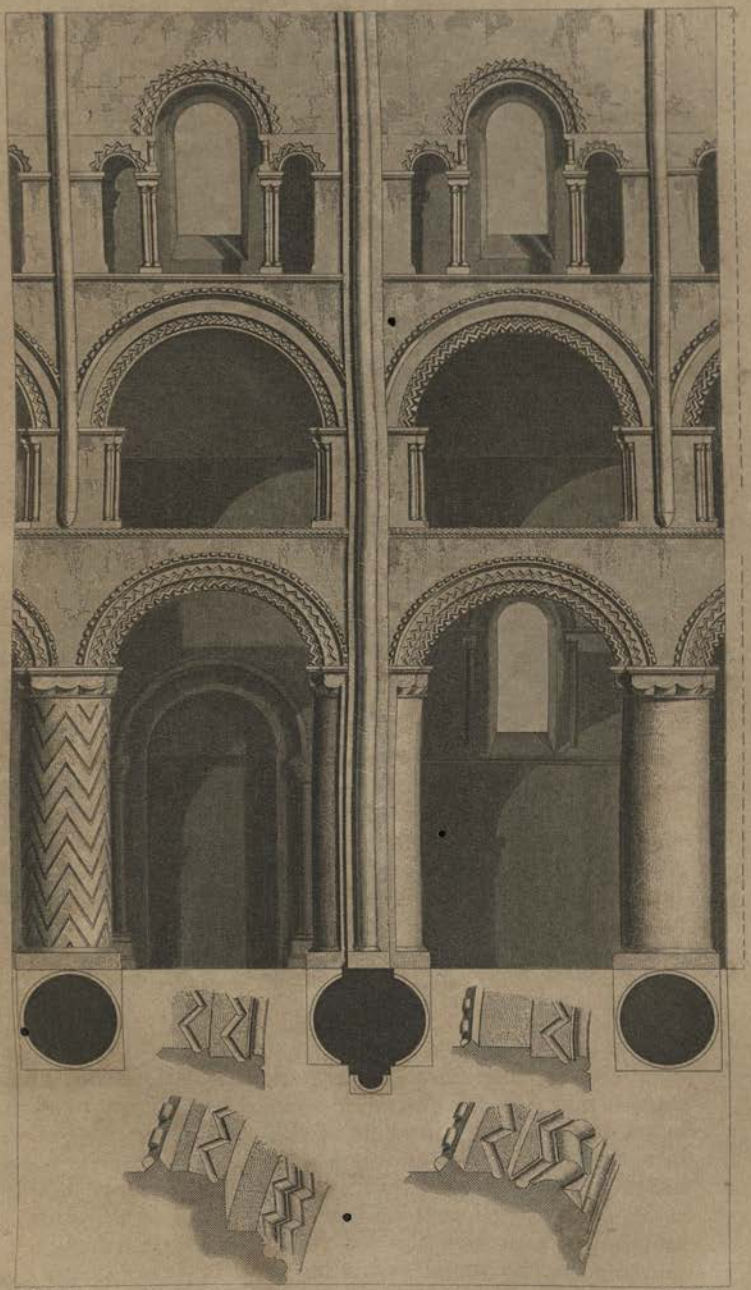
Exteriors of Windows.

late examples the head is pierced with a small round opening, as at St. Maurice's, York[e]. The openings of the triforium arcade in the choir of Peterborough Cathedral have the head also pierced, and, although not actual windows, only require to be glazed to become so. This is the earliest step towards tracery, that choir was consecrated in 1143; and these openings are evidently part of the original construction.]

Norman Arches.

The early Norman arches are semicircular, and in many instances this form of the arch seems to have continued to the latest date, even when some of the parts were quite advanced into the next style: of this the Temple Church is a curious instance; here are piers with some of the features of the next style, and also pointed arches with a range of intersecting arches, and over this the old round-headed Norman window. But though the round arch thus continued to the very end of

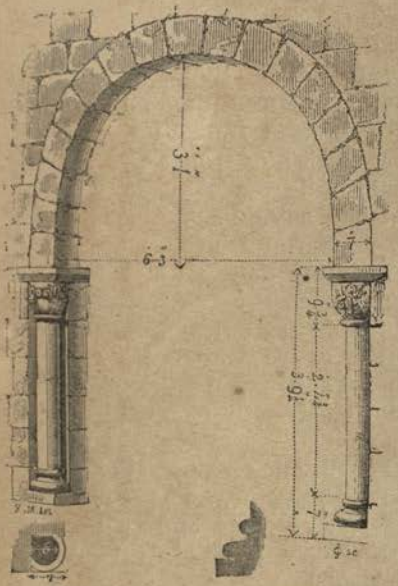
[e] See Glossary, vol. iii. pl. 230.



F. Mackenzie. J.B. Le Keux

WALTHAM ABBEY,

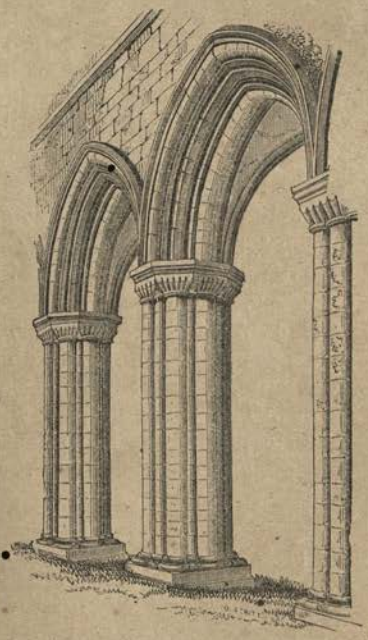
SOUTH SIDE OF CHOIR.



Palace, Westminster, A.D. 1097.

Lindisfarne Priory, A.D. 1093—1099.

Malmesbury Abbey, A.D. 1115–1139.



Kirkstall Abbey, A.D. 1152–1182.

the style, the introduction of pointed arches must have been much earlier, for we find intersecting arches in buildings of the purest Norman, and whoever constructed them, constructed pointed arches; but it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas[f]. Kirkstall and Buildwas Abbeys have all their exterior round arches, but the nave has pointed arches in the interior. There are some Norman arches so near a semicircle as to be only just perceptibly pointed, and with the rudely-carved Norman ornaments.

There are a few Norman arches of very curious shape, being more than a semicircle, or what is called a horse-shoe, and in a few instances a double arch. These arches are sometimes plain, but are much oftener enriched with the zig-zag and other ornaments peculiar to this style.

[The early Norman arches are usually square in section, or profile, as in the old Palace, Westminster, and the chapel of the White Tower, London, or merely recessed and still square-edged, not moulded, as in St. Alban's and Malvern Abbey Churches, and Winchester Cathedral.]

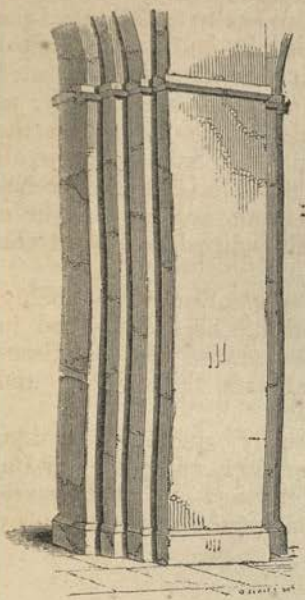
Norman Piers.

These are of four descriptions. 1st, The round massive columnar pier, which has sometimes a round, sometimes a square capital; they are generally plain, but sometimes ornamented with channels in various forms, some plain zigzag, some like net-work, and some spiral, [as at Durham, Lindisfarne, &c.] They are sometimes met with but little more than two diameters high, [as at Malmesbury,] and sometimes are six or seven.

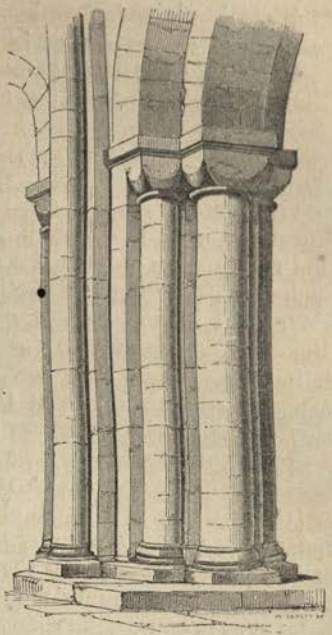
2nd. A multangular pier, much less massive, is sometimes used, generally octagonal, and commonly with an arch more or less pointed, [as at Oxford Cathedral].

3rd. The common pier with shafts; these have sometimes plain capitals, but are sometimes much ornamented with rude foliage, and occasionally animals. The shafts are mostly set in square recesses.

[f] [This observation of so careful an observer as Mr. Rickman deserves more attention than it has received. It seems clear that the pointed arch was in common use in England and many other parts of Europe by the middle of the twelfth century, and as the piers, capitals, and mouldings of the early examples of the pointed arch are pure Norman, it was not necessarily connected with the change of style.]

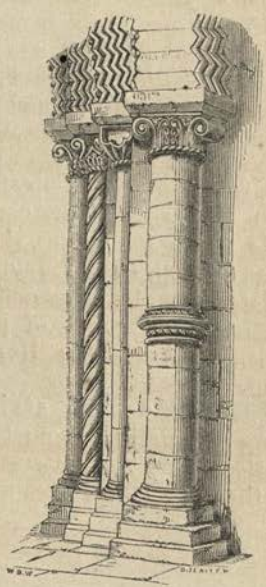


St. Alban's Abbey, A.D. 1100.



Winchester Cathedral, A.D. 1079–1093.

Oxford Cathedral, c. 1160.



St. Peter's, Northampton, c. 1180.

4th. A plain [square] pier, with perfectly plain round arches, in two or three divisions, [as at Winchester].

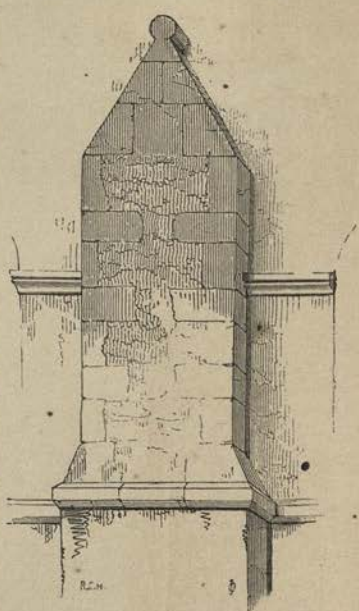
In some cases the shafts are divided by bands, [as at St. Peter's, Northampton,] but the instances are not many.

Norman Buttresses.

These require little description; they are [usually] plain, broad faces, with but small projection, often only a few inches, and running up only to the cornice tablet, and there finishing under its projection. Sometimes they are finished with a plain slope, and in a few instances are composed of several shafts. Bands or tablets running along the walls often run round the buttresses. There are, however, in rich buildings, buttresses ornamented with shafts at the angles, and in addition to these shafts, small series of arches are sometimes used; occasionally a second buttress, of less breadth, is placed on the outside of the broad flat one, [as at St. Cross Church, Hampshire; see Plate].

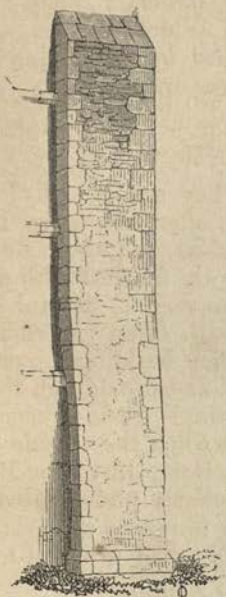
[Occasionally in French churches, but rarely in English, the buttresses are half rounds, as at St. Remi, Rheims; and they sometimes have capitals and bases so as to appear like richly-ornamented columns attached to the wall: this is especially the case on the exterior of some of the French semicircular apses.

The usual Norman buttress in England is the plain flat type, but a half-octagon is sometimes used, as at Fountains Abbey. The flat Norman buttress frequently terminates flush with the parapet or corbel-table, but is sometimes sloped off at the top, as at Iffley, and in late examples it sometimes terminates in a sort of pediment, as at Monk's Horton, Kent.

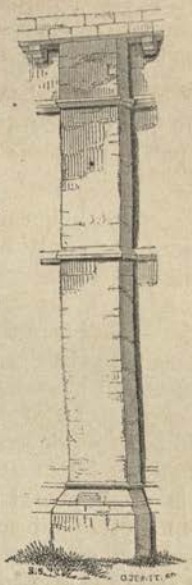


Monk's Horton, Kent, c. 1180.

The horizontal strings along the wall are sometimes carried round the buttresses, and in other instances are stopped by them, and there does not appear to be any rule.]

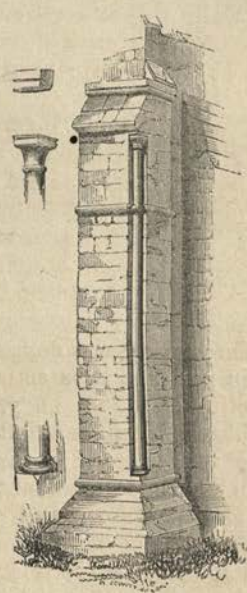


Iffley Church, South Side, c. 1160.



Fountains Abbey, c. 1170.

Fountains Abbey, c. 1160.



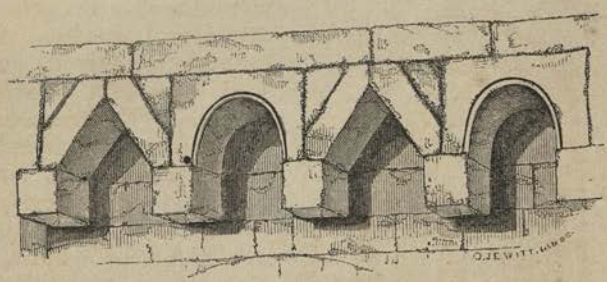
Iffley Church, East End, c. 1220.

Norman Tablets.

In treating of tablets, that which is usually called the cornice is of the first consideration; this is frequently only a plain face of parapet, of the same projection as the buttresses; but a row of

Corbel-table, Iffley, Oxfordshire, c. 1160.

blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads, and in some instances the grotesque heads support small arches, when it is called a corbel-table[g]. A plain string is also sometimes used as a cornice.



Corbel-table, Iffley, Oxfordshire, c. 1160.

[As the carving was commonly executed after the stones were placed in position, it is sometimes of much later date than the construction of the masonry, and frequently in corbel-tables the square blocks have been left plain and not carved at all: good examples of this occur in the corbel-tables of Iffley Church.]

The next most important tablet is the dripstone, or outer moulding of windows and doors; this is sometimes undistin-

[g] [The distinction which is here drawn between the cornice and the corbel-table is not much attended to. It is more usual to call all the cornices of the Norman style supported by blocks or corbels, corbel-tables, and to confine the name of cornice to the later styles.]

guished, but oftener a square string, frequently continued horizontally from one window to another, round the buttresses. [When not so continued, it is frequently terminated by some grotesque ornament, especially in the richer buildings, as at Malmesbury Abbey[h], or with a kind of foliage, as at Shoreham Church, Sussex.]

Dripstone termination, Shoreham, Sussex.

The tablets, under windows, are generally plain slopes above or below a flat string. In the interior, and in some instances on the exterior, these are much carved in the various ornaments described hereafter.

Norman Niches, &c.

There are a series of small arches with round and often with intersecting arches, sometimes without, but oftener with shafts. Some of these arches have their mouldings much ornamented. [These small ornamental arches are commonly called wall-arcades. A rich example is given on the west front of Castle Rising Church, as the engraving already given at p. 49 exhibits.

Leigh, Worcestershire, c. 1120.

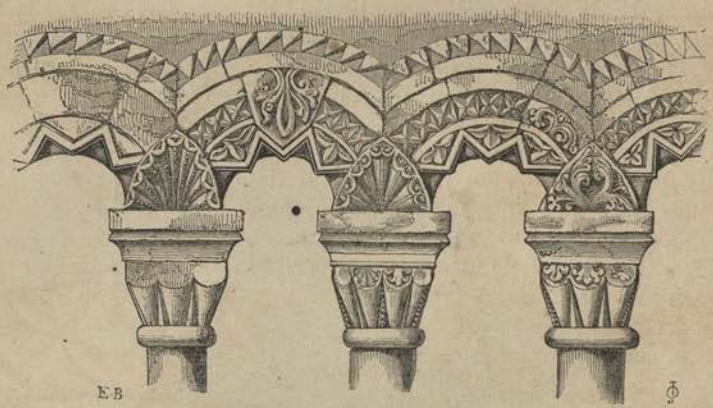
The exterior of Norman buildings is sometimes nearly covered with a series of shallow niches or arcades, as in Castle Acre Priory, Norfolk; St. Peter's Church, Northampton; the west end of Iffley Church, Oxfordshire; the towers of Norwich and Ely Cathedrals; Castor Church, Northamptonshire, &c. The interior is ornamented in a similar manner.]

There are also other niches of various shapes over doors, in which are placed figures; they are generally of small depth, and most of them retain the figures originally placed in them.

[h] See "Glossary of Architecture," vol. ii. plate 52.

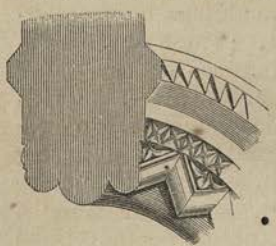
Norman Ornaments.

The ornaments of this style consist principally of the dif-

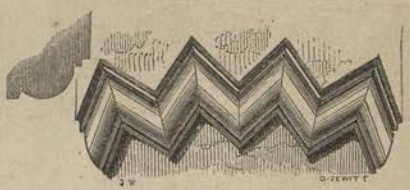


Staircase, Canterbury. c. 1160.

ferent kinds of carved mouldings surrounding doors and windows, or used as tablets. The first and most frequent of



Staircase, Canterbury.



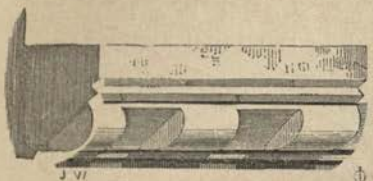
Malmesbury Abbey.

them is the zigzag or chevron moulding, which is generally used in great profusion. The next most common on door mouldings is the beak-head moulding, consisting of a hollow and a large round; in the hollow are placed heads of beasts or birds, whose tongues or beaks encircle the round.

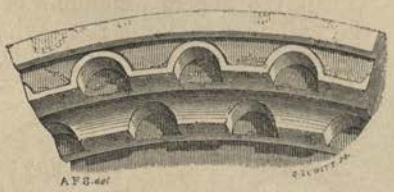
Beak-heads, Iffley Church, c. 1160.

After these come many varieties, almost every specimen having some difference of composition; a good collection of them may be seen in the *Archæologia*, [vol. xvi.,]

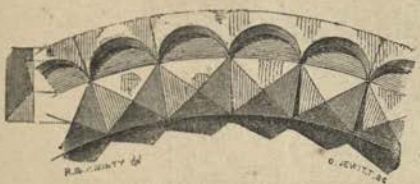
VARIOUS ORNAMENTAL NORMAN MOULDINGS.



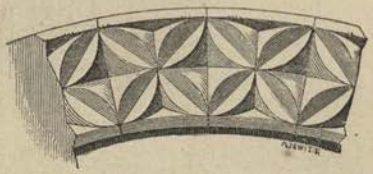
Malmesbury Abbey.



Colchester Castle.



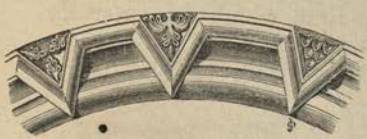
St. Ethelred's, Norwich.



Romsey.

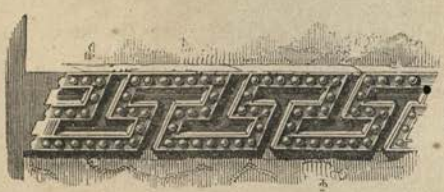
Durham.

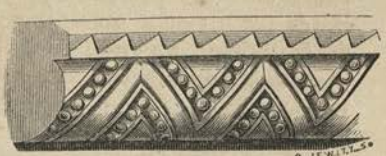
New Shoreham, Sussex.



New Shoreham, Sussex.

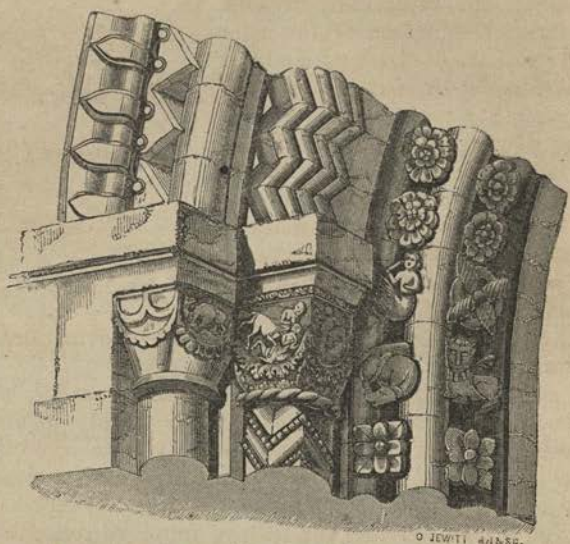
Durham.





String-courses, Barfreston Church, Kent.

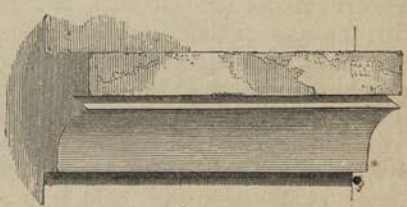
King's *Munimenta Antiqua*, [and in the "Glossary of Architecture[i]," and a selection of them in the two preceding pages. When the zigzag ornament is much used, it is a mark that the building is late in the style, while the billet appears to be



Part of South Door, Iffley Church, Oxfordshire, c. 1160.

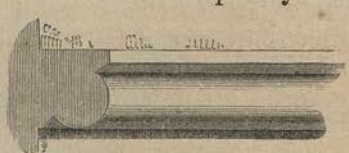
one of the earliest ornaments used in the Norman style; but the periods at which particular ornaments were first introduced is still open to much question.]

There is one moulding which deserves mention, from its almost constant occurrence, very nearly of the same pattern and proportions over every part of the kingdom; this is the moulding of the square abacus, over the flowered or cut part of the capital; it consists of a broad fillet and hollow, which are separated by a little sunk channel, and it is sometimes continued as a tablet along the walls.



St. Alban's Abbey.

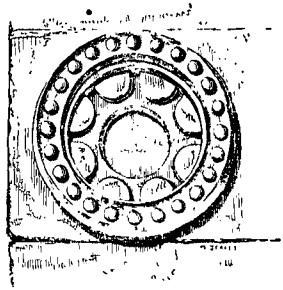
[A plain round moulding called a *bowtel* is frequently used as a horizontal string, or tablet, in the Norman style, and commonly has over it a projecting piece with the lower angle bevilled or chamfered off, similar to the usual Norman *abacus*, as at Peterborough.



Peterborough Cathedral, Transept, A.D. 1155.

[i] Vol. ii. plates 76—82.

Some of the Norman buildings are exceedingly rich and profusely covered with ornament in almost every part; these examples are generally late in the style, although the period at which this profusion was adopted is still undecided. Sometimes, besides the interlacing arcades already noticed, portions of the surface of the wall are covered with a kind of hatched-work, or with interlaced patterns or other enrichments, resembling the diaper of a subsequent period, as in Canterbury Cathedral, the remains of the chapter-house at Rochester, St. Alban's Abbey, Chichester Cathedral, &c. Occasionally also a kind of small round panels or pateræ are introduced in the jambs and soffits of the arches for the sake of additional ornament, as at Malmesbury Abbey.



Malmesbury Abbey.

As a general rule, early work is shallow and late work deeply cut: early ornaments are also of simple forms, such as the billet and zigzag, and the sunk star; foliage either in imitation of the ancient Greek foliage, or a conventional imitation of natural leaves, comes next; and figures, especially the human figure, last, but no one feature must be relied on absolutely as a test of date. The monk Gervase, in contrasting the work of what he calls "the glorious choir of Conrad" at Canterbury, consecrated in 1130, with the work of William of Sens and William the Englishman, speaks of everything being plain, or sculptured with an axe and not with a chisel; and the ornaments are all such as might very well be executed with the axe or pick; while those of the new work, with the deep under-cutting, could only have been executed with the aid of a chisel. Some of the capitals have been carved afterwards, where they were within easy reach; and this was evidently a common custom, as may be seen very distinctly in the early capitals of the pillars in the vaulted substructure of the dormitory at Westminster, and in numberless instances both in England and France; the difference between the parts that are within reach and those which are out of reach, and between those which were seen and those which were not seen, makes this very evident.

In a late Norman doorway at Castle Ashby Church, Northamptonshire, one of the capitals has the pattern drawn in outline in incised lines with the chisel, but the carving was never finished. Similar examples are not of rare occurrence when they are looked for, especially when they are within reach without requiring a scaffold.

The space formed over the head of the doorway between

the flat head of the door itself and the semicircular arch over it, called the tympanum, was frequently used for the introduction of sculpture, either of emblematical figures, or other ornaments in great variety, as in Brinsop Church, Herefordshire, &c. Sometimes the tympanum is only faced with diaper patterns, as at Eynsford, Kent; Dinton, Bucks; and Dorchester, Oxon.

Capital in the Crypt, Canterbury.

The pillars are also sometimes subjected to ornamentation, being covered with a kind of fluting, or with zigzags, as at Durham Cathedral, Waltham Abbey, the crypt at Canterbury, or with other sculptured ornament. Amongst these ornaments the interlaced figure called Runic —evidently an imitation of wicker-work —is of frequent occurrence, and this ornament appears also on the fonts and crosses of this style;

Pillar in the Crypt, Canterbury Cathedral, A.D. 1130.

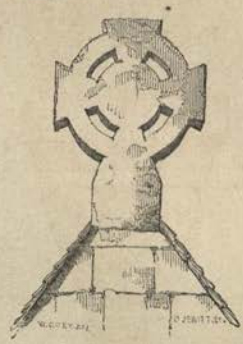
Brinsop Church, Herefordshire, c. 1150.

at what period this kind of ornament was first used is not ascertained, but it certainly continued in use to the end of the

Norman style. Occasionally the surface of the pillars is entirely covered with rich carving, as at Shobdon, Herefordshire; but this is a very remarkable example, and from its unusual character supposed to be of foreign origin [k].

A few examples of Norman gable crosses have been preserved, as at St. Margaret's, York, St. Germain's, in Cornwall, and Othery, Somersetshire, but in general these as well as the parapets have perished from exposure to the weather.]

Othery, Somerset.



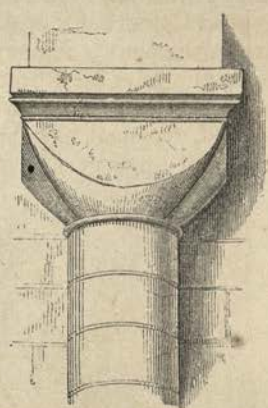
St. Germain's.

Norman Capitals.

The capitals of piers and shafts are often very rudely carved in various grotesque devices of animals and leaves, but in all the design is rude and the plants are unnatural.

[They are also at times left quite plain, and in some cases appear to have been ornamented with painting only. The earliest form is a square block, with the lower angles rounded off, so as to resemble a common wooden bowl, and frequently called the cushion capital.

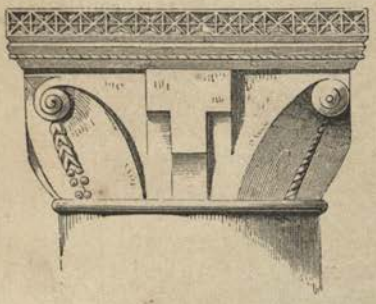
Nearly simultaneous with this, however, is a sort of rude Ionic capital, with imperfect volutes at the angles, and an attempt at imitating the Corinthian or Composite, a square projecting piece being left uncarved in the middle between the volutes, as if for the cauliculi; these were probably painted. Capitals with this peculiar feature occur in numerous instances in work of the latter part of the eleventh century, as in the Chapel of the White Tower, London.



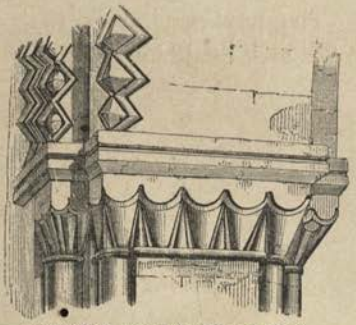
North Transept, Winchester Cathedral, A.D. 1079—1093.

[k] The design of these is so un-English, that more than one theory has been proposed to account for it. One notion is that the figures represent Welshmen, but the history of the Church shews that a certain Oliver de Merlemond, to whom the manor of Shobdon was given, made a pilgrimage to S. James of Compostella, and after his return he built the church at Shobdon. It is possible, therefore, that what he had seen in his journey caused him to adopt so ornamental a style.

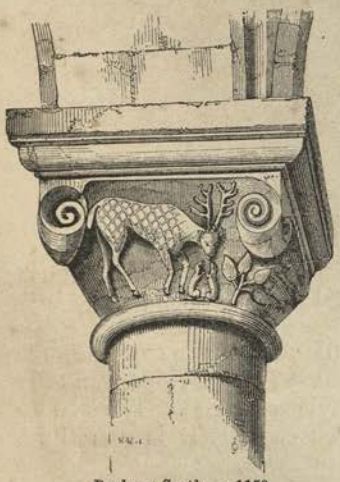
Shobdon Church, Herefordshire, A.D. 1141—1150.



White Tower, London, c. 1080.



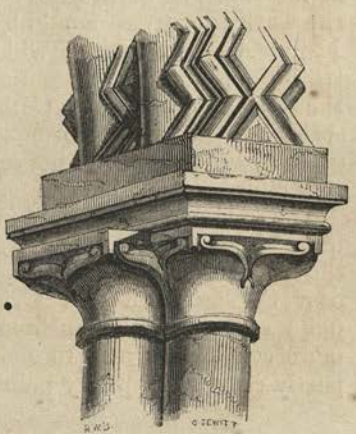
Stourbridge, Cambridgeshire, c. 1120.



Durham Castle, c. 1150.

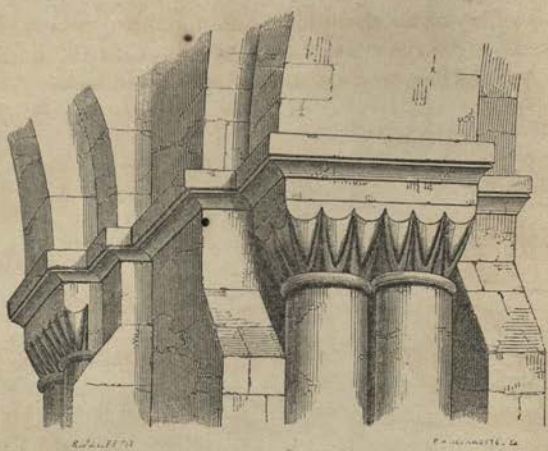
Choir, Canterbury Cathedral, A.D. 1180.

Wootton, Gloucestershire, c. 1170.



Durham Cathedral, Galilee, A.D. 1180—1197.

The next capital is that commonly called the scolloped capital, from the resemblance to the scollop-shell; this is the



Stanley St. Leonard, Gloucestershire, c. 1130.

capital commonly used in the time of Henry I. Both the cushion and the scollop capitals are, however, frequently used afterwards, throughout nearly the whole of the twelfth century.

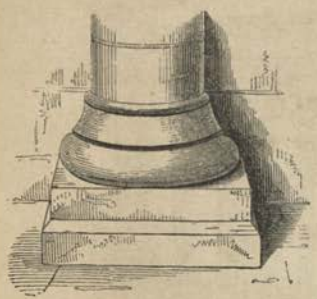
The richly-carved capitals are all of the time of Stephen and Henry II., or from 1135 to 1190. The carving gradually becomes deeper and bolder as the style advances. The abacus itself is generally plain, but in rich capitals it is sometimes ornamented with sculpture.

When the carving becomes free and the foliage curls over at the point, as in the later part of the choir at Canterbury, the work is of transitional character, and not earlier than about 1180. Another capital, which also belongs to the period of transition, will be better understood by the engraving from the Galilee of Durham Cathedral (p. 65), than from any description. The same form—a kind of dying out of the form of the caulicolus with the volutes—occurs frequently in Gloucestershire, as at Slymbridge.

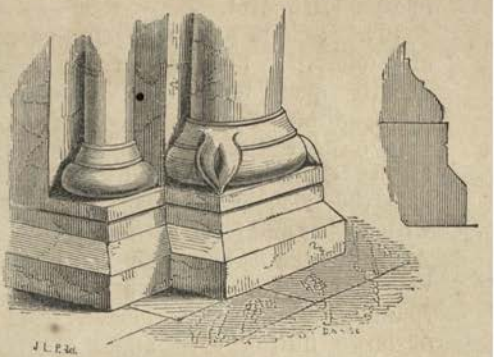
There is no doubt that in internal work Norman capitals were usually painted and gilt, and were intended to be so by the original architects who designed them, as at Copford, near Colchester, Essex. Originally the painting was on the plain surface of the cushion capital, but it was soon found more convenient, and to heighten the effect, to have them partly carved and partly painted.

Norman Bases.

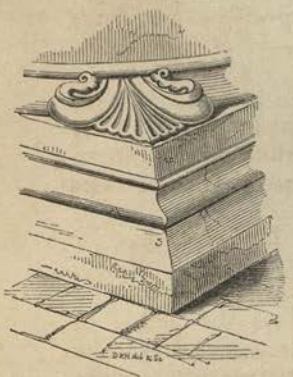
The bases frequently resemble a plain capital reversed; they often appear to be rude imitations of the Tuscan, and in late examples bear a close resemblance to the Attic base.



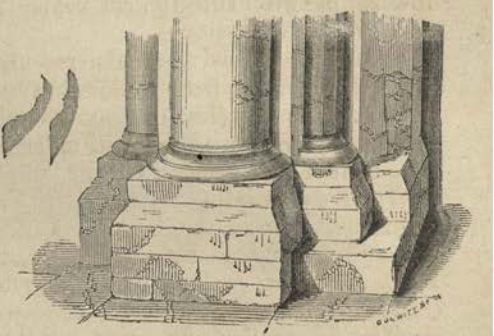
Winchester Cathedral, A.D. 1079–1099.



Postlip, Northants, c. 1150.



St. Cross, Hampshire, c. 1160.



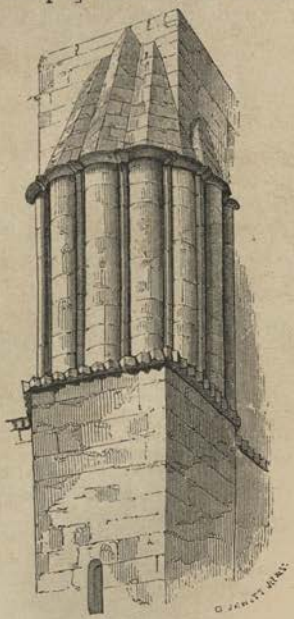
Iffley, Oxfordshire, c. 1160.

In early Norman work there is a singular variety in the profiles of the bases: in the crypt of Worcester Cathedral there are six. (See the woodcut, p. 85.)

The pedestal on which the pier stands being always square, while the pier itself with its base-mouldings is often round, an interval occurs at the angles which is frequently filled up with an ornament consisting most commonly of rude foliage; these are usually called foot-ornaments, as at St. Cross, and Romsey Abbey.

Norman Turrets.

There are some turrets crowned with large pinnacles, which may be Norman: such is one at [Bishop's] Cleeve, in Gloucestershire, and one of the towers at the side of the west front of Rochester Cathedral.



Iffley, Oxfordshire, c. 1160.

[The turrets are generally very characteristic features; they are usually made to contain the staircases, and are sometimes round from the bottom to the roof, as at Christ Church, Hampshire, which is a very rich example, ornamented with niches and intersecting arcades. At Iffley the stair-turret is square below and round above, and in the round part there is an elegant kind of large fluting with small shafts in the recesses; and the roof, which is semi-pyramidal, but abutting against the upper part of the tower, is groined, to correspond with the fluting below.

One also crowns a stair-turret at St. Joseph's Chapel, Glastonbury. The round pinnacles on the porch at Southwell, Nottinghamshire, have been *restored*, and therefore cannot be depended on as examples.]

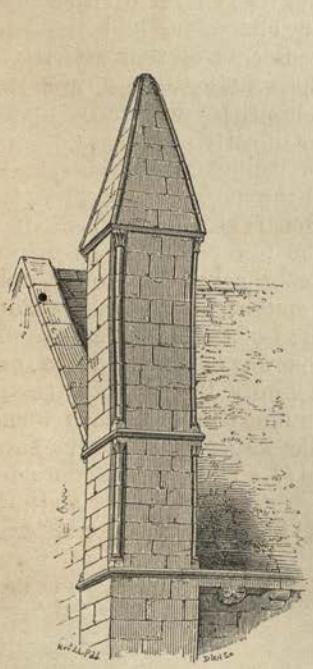
Norman Steeples.

The Norman steeple was mostly a massive tower, seldom rising more than a square in height above the roof of the building to which it belonged, and often not so much. They are sometimes plain, but often ornamented by plain or intersecting arches, and have generally the flat buttress, but that of St. Alban's runs into a round turret at each corner of the upper stage; and at St. Peter's, Northampton, there is a singular buttress of three parts of circles, but its date is uncertain[1]. The towers of Norwich and Winchester Cathedrals, [Caistor, Northamptonshire,] and Tewkesbury, Gloucestershire,

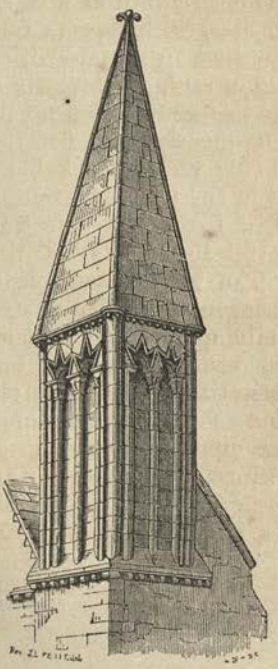
[1] [This tower has been rebuilt of old materials, and raised in the fourteenth century.]

Newhaven Church, Sussex.

NORMAN PINNACLES.



Bredon, Worcestershire, c. 1180.



Bishop's Cleeve, Gloucestershire, c. 1180.

are very fine specimens of the Norman tower. It does not seem likely that we have any Norman spires, but they were probably terminated by wooden pyramids, [as at Newhaven;] spires were not introduced until a later period.

Norman Battlements.

From exposure to weather, and various accidents, we find very few roofs in their original state, and from the vicinity of the battlement we find this part also very often not original. It seems difficult to ascertain what the Norman battlement was, and there seems much reason to suppose it was only a plain parapet: in some castellated Norman buildings a parapet, with here and there a narrow interval cut in it, remains, and appears original; and this, or the plain parapet, was most likely the ecclesiastical battlement. Many Norman buildings have battlements of much later date, or parapets evidently often repaired.

Norman Roofs.

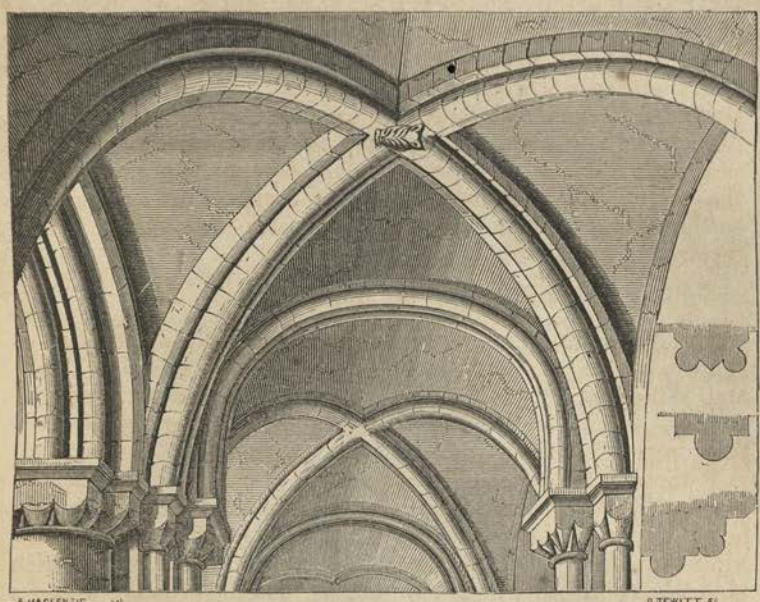
The Norman wooden roof was often open to the actual frame-timbers, as we see some remaining to this day, as at Rochester and Winchester[m]; but at Peterborough is a real flat-boarded ceiling, which is in fine preservation, having been carefully repainted from the original. It consists of a sort of rude mosaic, full of stiff lines; and its general division is into lozenges, with flowers of Norman character, and the whole according in design with the ornaments of that style. This kind of roof, particularly when the exterior was covered with shingles, contributed much to spread those destructive fires we so frequently read of in the history of early churches.

[This very remarkable Norman ceiling at Peterborough is flat in the transepts, but canted in the nave. It has there been raised two or three feet in the fourteenth century, when the central tower was rebuilt, and the tower-arches raised. The strip of wall on each side between the original Norman cornice-moulding and the Norman painted ceiling is also painted, but in quite a different style, that is, in the style of the fourteenth century, when the alteration was made, thus confirming the genuineness of the earlier ceiling. This style of painted ceiling seems the most appropriate finish to a Norman church. A similar painted ceiling, but far more rich and elaborate, has been restored in Ely Cathedral[n].

[m] [These have been destroyed since Mr. Rickman wrote, and the framing of the roof at Peterborough above the ceiling is modern.]

[n] By the indefatigable zeal of Mr. Styleman Le Strange; but he died before he had finished his work, and his friend Mr. Gambier Parry, also a talented amateur artist, completed the task he had set himself.

It is evident, from the weather-mouldings which frequently remain on Norman towers, that the outer roofs of this style were frequently of a high pitch, but they were sometimes very low, and they appear to have generally, if not always, had tie-beams, placed very near together, on the under side of which a flat boarded ceiling was perhaps nailed. It may be doubted whether any example of this period now remains, though we



Norman Groined Roof of Aisle, Peterborough Cathedral, A.D. 1117—1143.

have sufficient evidence to shew what they were in several instances. Portions of some very remarkable wooden roofs of this style remain in the bishop's palace at Hereford, and at Oakham, Rutland.]

Of the Norman groined roof [or vault] we have very many fine examples, principally in the roofs of crypts, and in small churches; they consist of cross-springers, and sometimes, but not always, of a rib from pier to pier; they are sometimes plain, but oftener ornamented with ribs of a few bold mouldings, and sometimes with these mouldings enriched with zigzag and other carved work of this style. • The ruins of Lindisfarne, on the Northumberland coast, have long exhibited the great cross-springer rib, over the intersection of the nave and transepts, remaining while the rest of the roof is destroyed.

[The earliest Norman vaults are quite plain, and of the

barrel form, as in the chapel of the White Tower, London; in the next stage they are then groined, they have flat arch-ribs only, but still without groin ribs; these plain groined vaults over the aisles are often contemporaneous with the barrel-vaults, over the central space, and belong generally to the eleventh century, but the Norman architects did not venture to throw a vault over a wide space until very near the end of the style, and the contrivances necessary for vaulting over spaces of unequal width seem to have led to the general use of the pointed arch.]

Norman Porches.

There are many of these remaining to small churches; they are generally shallow, and the mouldings of the outer gate are often richer than those of the inner.

Kelso, Scotland, A.D. 1150.

[Some Norman porches are of large dimensions, and have arcades on each side of the interior, as at Southwell Minster (see Plate), Nottingham, and Sherborne Abbey, Dorsetshire. At Malmesbury Abbey is one of surpassing richness, the profusion of ornament used in this porch exceeds that of any other part of the building. In many instances, however, the Norman porches are so shallow as to have little more projection than the buttresses, and to make it almost difficult to say whether they should be called shallow porches or deep doorways. At Kelso in Scotland is a fine example of this kind of porch, though this is much more decided than many others.]

F.Mackenzie del. W.F.Sterling sc.

NORTH PORCH OF SOUTHWELL MINSTER.

Norman Fronts.

The greatest part of the Norman west fronts have been much changed by the introduction of windows of later date, (mostly large Perpendicular windows). The ruins of Lindisfarne, however, present us with one nearly perfect. This consists of a large door with a gallery or triforium over it, of which some of the arches have been pierced through for windows; and above, one larger window. Rochester and Lincoln Cathedrals, Castle Acre Priory, and Tewkesbury Church, all shew what the Norman west fronts were, with the exception of the introduction of the large window. [The west front of the small church in the castle at Porchester, Hampshire, is a very perfect and good plain specimen.]

St. Mary's Church, Porchester, Hampshire, A.D. 1133.

The east fronts much resembled the west, except the door; and in small churches we have both east and west fronts perfect. Peterborough and Winchester Cathedrals furnish fine examples (except the insertion of tracery to the windows) of transept ends; these generally rose in three tiers of windows, and had a fine effect, both interiorly and exteriorly. [The

east front of St. Cross Church, Hampshire, is also a fine example; see Plate.] There are a few large buildings, and many small ones, with semicircular east ends; and of these, the east ends of Norwich and Peterborough Cathedrals are the finest remaining, but in both, the windows are altered by the insertion of tracery, and, in parts, of new windows.

Norman Fonts.

Norman fonts are very numerous, perhaps as much so as

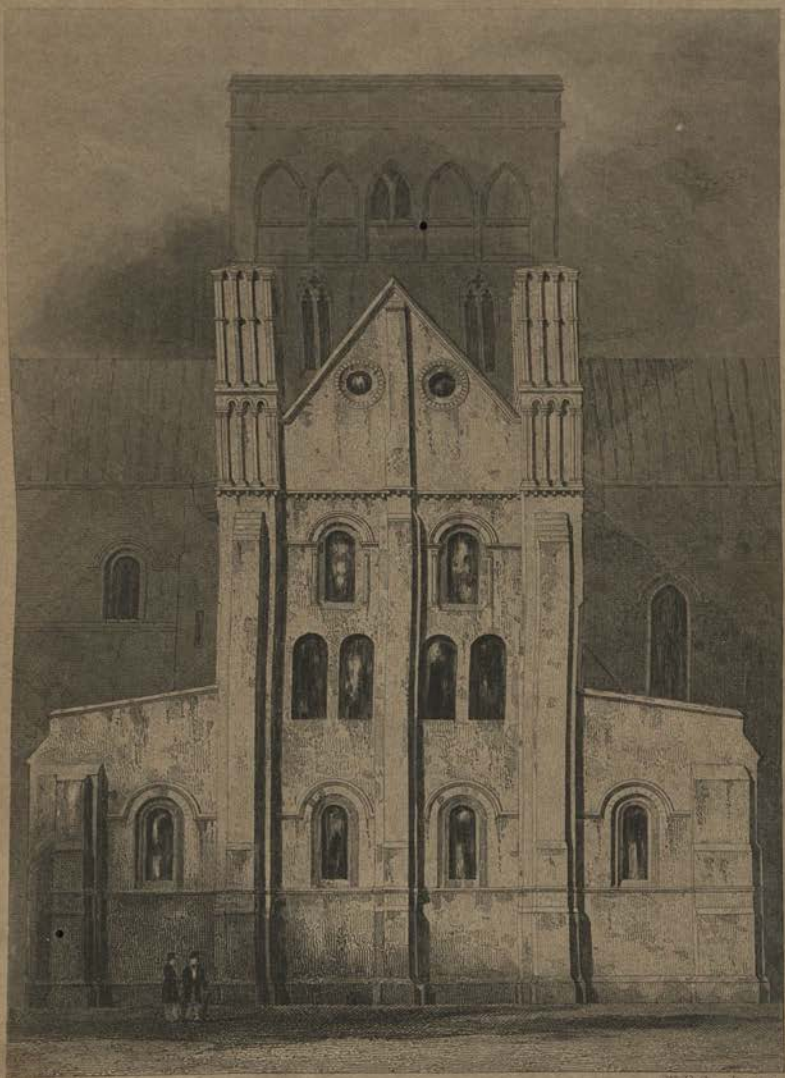
Ancaster, Lincolnshire, c. 1140.

Chaddesley-Corbett, Worcestershire, c. 1140.

Bolton, Lincolnshire, c. 1160.

Ashby Folville, Leicestershire, c. 1160.

Norman doorways, and some are very curious, from the rudeness and intricacy of the decorations.



F. Mackenzie del. W. F. Starling sc.

EAST FRONT OF ST CROSS CHURCH,

HAMPSHIRE.

[There are some fonts of lead, probably of the Norman style, still extant, though some consider them to be of the thirteenth century. They are cast in moulds, and the same moulds were used more than once, as in Dorchester Church, Oxfordshire, and some other churches in the same neighbourhood. There are also some celebrated Norman fonts made of hard black marble, with rich but shallow sculpture, long supposed to have been of a much earlier date, but now ascertained to be late Norman, as in Winchester Cathedral, and St. Michael's Church, Southampton, and at East Meon, Hampshire. They occur also in the north-eastern part of France, as at Laon and that neighbourhood, and in Flanders; and there is said to have been a manufactory for them in the latter country, where that material is found.]

Norman Piscinæ.

[These are rare features of Norman ornament, but they are met with occasionally; one was found in East Hothby Church, Sussex, in pulling down the chancel in 1855, and is given in the Sussex Collections, vol. viii. p. 272. See also the examples given in the Glossary of Architecture, 1857, Plate 155.]

Norman Triforia.

The triforia are various; some, as at Southwell and Waltham Abbey, a large arch quite open, but oftener broken by small shafts and arches, and the clerestory windows have often an arch on each side of the window, forming a second gallery; of these galleries, which are partly pierced, the tower of Norwich forms the best example. In many large churches we find the Norman work remaining only to the string running over the arches, and later work above that; this is the case at Canterbury and Hereford. The arrangement at Oxford Cathedral is curious, as under the great arches, springing from the piers, are other arches springing from corbels, and between these two are shafts and arches as ornaments, but not open as a gallery. In small churches the gallery is generally omitted.

[The same arrangement occurs in Romsey Abbey, Hampshire, but it has not been observed elsewhere in England. It occurs more frequently in France, and it is common in Italy at a later period. The appearance is as if the capital had been cut down the middle, and one half employed to carry the ribs of the vaults in the aisle; the other half carried up above on the other side, to support the ribs which stretch across the central space.]

Of this style, it will be proper to remark two buildings that deserve attention; the one for its simplicity and beauty of composition, the other from its being nearly unique, and being at the same time a very fine specimen of ornament. The first is the vestibule, or entrance to the chapter-house at Bristol,

Norman Staircase, Canterbury, c. 1160.

and the other the staircase leading to the Registry at Canterbury Cathedral. With respect to ornaments, few surpass those of a ruined tower at Canterbury, generally called Ethelbert's °, and those on the front of Castle Acre Priory.

° [This tower has been pulled down since Rickman wrote. Fortunately a very good view of it has been preserved, which is engraved in Britton's Cathedrals. It was probably part of the work of Ernulph, as it agreed with some of the details of the glorious choir of Conrad.]

General Appearance.

The general appearance of Norman buildings is bold and massive. Very few large buildings remain without much alteration, and mixture with other styles; perhaps the nave of Peterborough and that of Rochester Cathedrals present as little mixture as any, though in these the windows have been altered; but of smaller churches, Barfreston in Kent, Stewkley in Buckinghamshire, and Adel in Yorkshire, have had very little alteration. Tickencote in Rutlandshire, till within a few years, was one of the most valuable remains in the kingdom; but it has been rebuilt sufficiently near in its likeness to the original to deceive many, and so far from it as to render it not a copy, but an imitation; yet it is still curious, and the interior of the chancel is original. The interior arrangement of large Norman buildings is considerably varied: sometimes the large circular pier is used alone, as at Gloucester Cathedral; sometimes mixed with the pier composed of shafts, as at Durham; and sometimes of that pier of shafts only, as at Peterborough, Norwich, &c.

There are many fine Norman castellated remains; of these it may be enough to mention those of Rochester in Kent, Hedingham in Essex, Conisburgh in Yorkshire, and Guildford in Surrey.

[There are also a few Norman houses remaining, as the Jews' House, and St. Mary's Guild, at Lincoln; Moyses Hall, and another Norman house, but less perfect, at Bury St. Edmund's, Suffolk; the old manor-house of Appleton, Berks.; the hall of Oakham Castle, Rutland; two small houses at Southampton; others at Christ Church, Hampshire; Minster in the Isle of Thanet, Kent; Boothby Pagnell, Lincolnshire [p].]

[p] For engravings of these see the "Domestic Architecture of the Middle Ages," vol. i.

HISTORICAL APPENDIX TO THE NORMAN STYLE.

INTRODUCTION.

[The object of this Chronological Table of buildings is to give the evidence on which a certain number of buildings are dated, which may be called Historical Types of each style, and so indirectly, on the acknowledged principle of analogy, to shew the grounds on which the dates of other buildings have been fixed. As there was never any fixed line of division between the styles, but a gradual change in the character of the buildings going on from the eleventh century to the present time, so such comparison cannot be relied upon by itself for fixing an exact date. For all practical purposes, if we can arrive within twenty years of the actual date by the architectural character only, that is as much as can be expected; but in many cases some written record, either directly affecting the structure itself, or narrating circumstances which indirectly bear upon the general history of the building, may be connected with the style of the architecture, and a date may be fixed with great probability within narrower limits.

The dates of the foundations of the numerous abbeys and other monasteries are a very useful guide in one respect; we know that there can be nothing there *earlier* than that date, but we must be careful not to conclude that the existing buildings belong to the time of the original foundation: this was a very common source of error with writers of past generations, but it is obvious that the churches may have been rebuilt many times, or not completed till long after the time of the foundation, and a careful examination is necessary in each particular case. Indeed, it may be said that very few abbeys had, at their foundation, sufficient funds to build more than the necessary buildings, and the plainest of churches. As wealth accrued by gifts and legacies, the buildings were erected in accordance with the style of the day, so that in many cases a century elapsed between the foundation and the erection of buildings, which were substantial enough to withstand the ravages of time, or sufficiently capacious and ornamental to be thought worthy of preservation by successive generations.

Especial care also is necessary in examining the buildings of monasteries founded in the middle or latter part of the eleventh century, because the work of that period was sometimes so substantial, and at the same time so plain, that the main structure has often been retained, when the whole of the ornamentation has been entirely changed, or added afterwards, the stonework having been carved a long while after the building was complete. This practice prevailed in France as much as in England, and although French churches of this period are generally larger, more lofty, and better built than the English, the difference in the art of construction or the style of architecture is not so great as is commonly imagined. The intercourse

between the people of the two countries was so close, that any improvement made in the one was very speedily followed in the other.

The character of the masonry, and especially the width of the joints of mortar between the stones, are frequently valuable guides to distinguish the work of the eleventh century from that of the twelfth. Some of the work after the Conquest has the masonry as rude as before, but early in the twelfth century, from the time of Roger, Bishop of Salisbury, the ashlar masonry is almost entirely fine jointed; this, however, sometimes depends on the nature of the stone, as in those districts where the soft sandstone almost makes wide joints a necessity, and this stone is generally used in large blocks, often in long-and-short work, at a comparatively late period. On the other hand, at Bradford-on-Avon, the old church stands in a valley beneath stone-quarries of excellent free-stone, and for that reason is fine-jointed. At Caen, however, where the stone is of very similar quality, and the same quarries were used throughout, both wide-jointed and fine-jointed masonry was found to exist, the former belonging to the earlier work, the latter to the later work[a].

The reign of William Rufus may be said to represent the period when the great building era in the Norman style in England began; but the style had already been introduced, since some of the work of Edward the Confessor at Westminster has essentially Norman features.

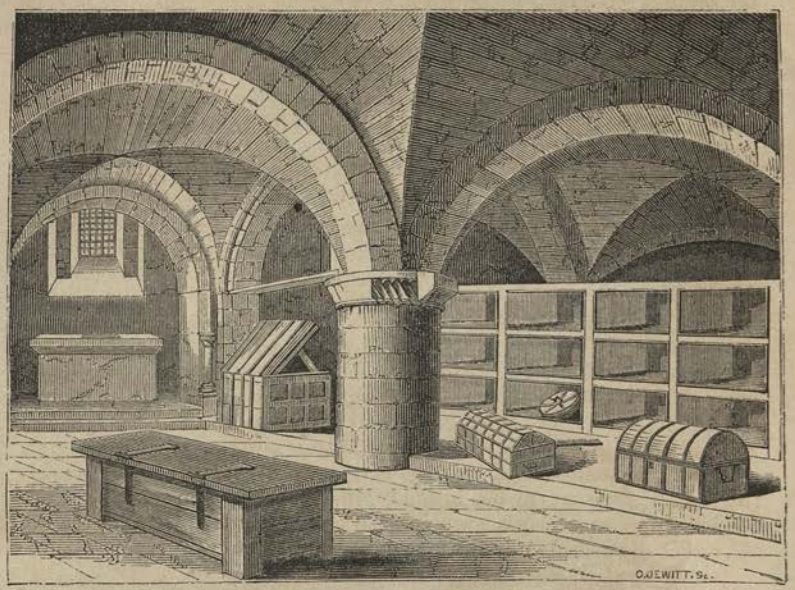
It must be remembered that the division into styles is entirely arbitrary, made for convenience of study, just as the various classifications adopted in other sciences are found to be necessary, although they do not admit of exact definition. But a comparison of the dated examples, of which there is substantial evidence to fix the dates, shews that there was a gradual progress, or perhaps, to speak more truly, a constant change going forward as a matter of fact, and that this change was not confined to any one district, at a particular time, but when introduced, rapidly spread over the whole country, though at certain times, one particular district might be some few years in advance of another in some special mode of ornamentation, or some peculiar detail of construction. This variation, however, does not militate against the acceptance of the results of the historical argument, but only enjoins caution in applying the analogies which the dated examples afford.

RECORDS OF BUILDINGS DURING THE TIME OF EDWARD THE CONFESSOR.

Bearing in mind what has been said as to the general value of the word style, the Norman style may well be said to have been introduced into England in the time of Edward the Confessor; the king himself founded the great Abbey of Westminster, and many of the

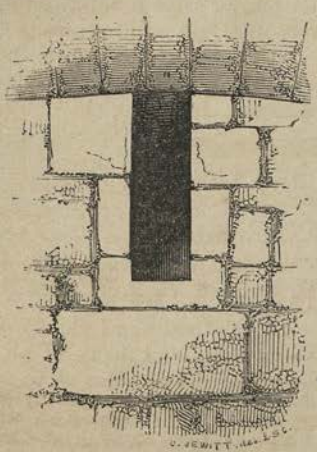
[a] M. Bouet, in the history of St. Stephen's or the *Abbaie aux hommes*, ascertained by this test that the vaults did not belong to the early work; and further investigation shewed that they had been put on in the time of Henry II., although the building was begun in the time of William the Conqueror.

buildings composing it were erected in his time. Of the church he had completed the choir and transepts, which were sufficient for the performance of divine service, and it was then consecrated, Dec. 28,



Chapel of the Pyx, part of the Substructure of the Dormitory of Westminster Abbey, A.D. 1066.

1065, a few days only before his death. The dormitory was in all probability building at the same time, as the monks who had to per-



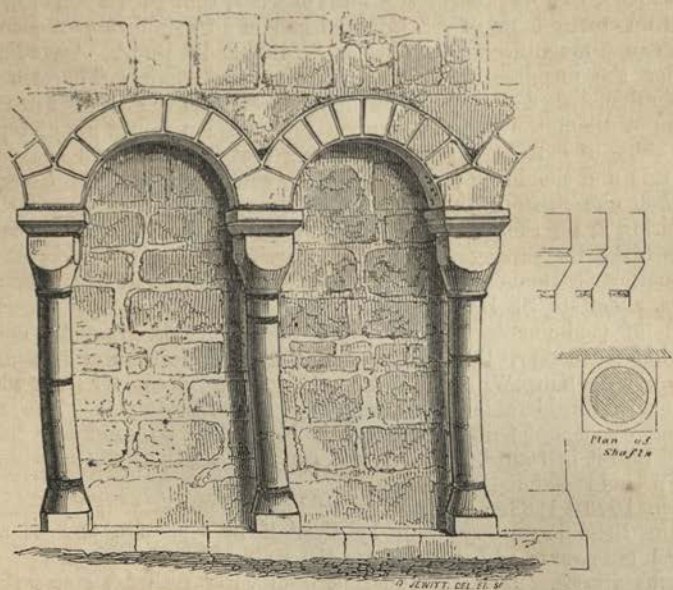
Masonry from the early work at Westminster, A.D. 1066.

Window in the Dormitory, Westminster, A.D. 1066.

form the service in the church must have required a place to sleep in. Of this dormitory the walls and the vaulted substructure remain; the work is rude and clumsy Norman, with wide-jointed masonry, and the capitals left plain, to be painted or carved afterwards. It is very similar in style to the work in Normandy of the same period, and is supposed to have been built by Norman workmen.

A considerable part of the walls of the refectory are also still standing, and although the ornamentation was entirely altered and windows inserted by Abbot Litlington in the fourteenth century, the original ornamental arcade in the refectory has been preserved [b].

It is remarkable that the stone used in the Confessor's work at Westminster was so good that the marks of the hammer are still distinctly visible, notwithstanding the surface decay of many buildings produced by the London smoke. The stone used in the fourteenth century,



Arcade of the Refectory, Westminster Abbey, A.D. 1066.

when the wall of the refectory was altered and decorated afresh, is quite of a different character, and has perished so much that it crumbles with a touch.

[b] This arcade had been built up with rough stone for centuries in order to receive the wainscoting; it was first noticed by the Rev. T. W. Weare and Mr. J. H. Parker in the spring of 1861, and two of the small arches were then opened under the direction of G. G. Scott, and the whole arcade may be traced in the wall, though filled up. See "Gleanings from Westminster Abbey," by G. G. Scott and others. Second edition, enlarged, 8vo., 1861.

RECORDS OF BUILDINGS DURING THE REIGN OF WILLIAM I., A.D. 1066—1087.

Although the Norman style was introduced in the eleventh century, the previous rude style was continued side by side with it. We have very little work of the time of the Conqueror remaining, and what we have, belongs mostly to the previous style, as will be seen in the Appendix.

The buildings known to belong to this period, or the earliest buildings in the Norman style in England after Westminster Abbey, are:—

A.D. 1070—1095. The abbey of Bury St. Edmund's, rebuilt by Abbot Baldwin, assisted by the sacrists Thurstan and Tolin. "The church of the monastery, consecrated in 1032, having been for the most part, like its predecessor, built of wood, though not finished, was still unworthy both of St. Edmund and of an establishment endowed with such magnificent revenues as St. Edmund's Bury. Accordingly, under the auspices of Abbot Baldwin, the sacrists Thurstan and Tolin demolished the church which had been so recently constructed. King William the Conqueror upon this occasion issued his precept to the abbot of Peterborough, commanding that the abbot and convent of St. Edmund should be permitted to take sufficient stone for the erection of their church from the quarries of Barnack, in Northamptonshire, granting at the same time an exemption from the usual tolls chargeable upon its carriage from that place to Bury." Baldwin was a monk of St. Denis at Paris, then Prior at Deerhurst, in Gloucestershire, a cell to St. Denis. Lydgate says he was "greatly expert in craft of medicine." King Edward the Confessor granted to him, for his monastery, the privilege of a mint. He was also in great favour with King William the Conqueror, under a charter from whom he made considerable acquisitions for his monastery[c]. The new edifice was completed in 1095, and the body of St. Edmund was translated into it in 1096[d]. It is now a ruin, but portions of the work of this period remain.

A.D. 1078—1088. Lastingham, or Lestingham Church, Yorkshire. Of the little monastery built by Cymbill in A.D. 660, and of the church afterwards added to receive the body of his brother Ceda[e], no remains appear. Dugdale (quoting from early records) states that Stephen, a monk of Whitby, was appointed abbot soon after 1078, and obtained permission of the king to remove that abbey to Lastingham, on acount of the incursions of the pirates. The record quoted by Dugdale adds that Stephen immediately began to "restore the place, and to build all things necessary for the monks;" but finding this new site still too near the sea, and exposed to the pirates, he finally obtained permission to remove it to York in 1088. This seems to fix the date of the crypt between 1078 and 1088[f].

[c] See *Mon. Ang.*, vol. iii. p. 101, and the extract from the register of the abbey preserved in the office of the Duchy of Lancaster, fol. 84, ibid., p. 162.

[d] MS. Harl., 447; ap. *Mon. Ang.*, vol. iii. p. 102.

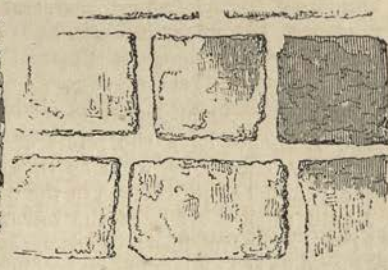
[e] Beda, lib. iii. cap. 23.

[f] *Mon. Ang.*, i. 342, and iii. 529. See Britton's Architectural Antiquities,

A.D. 1077—1107. The genuine works of Bishop Gundulf, the great builder of his time, belong to the rude work of the previous style, with little or no ashlar-work, and devoid of mouldings, much less ornamentation: they consist of a small part of the crypt and the north transept tower at Rochester[g]; some portions of Malling Abbey, Kent, founded by him about 1090, and dedicated in 1103; and the early Norman keep called St. Leonard's tower, at Malling. These will be referred to in the Appendix. The chapel, however, in the White Tower, London, may fairly be said to be built in the Norman style, and a charter, preserved in the *Codex Roffensis*, distinctly speaks of Gundulf as superintending the works for William[h].

The keep at Malling has masonry of a very rude description, very little better than rubble: but the stones are squared, and the masonry

Rubble Masonry, St. Leonard's Keep-tower, Malling, Kent, c. A.D. 1077.



Wide-jointed Masonry, Chapel in the White Tower, London, A.D. 1081.

good and regular of its kind, although the joints of mortar are exceedingly wide, shewing that the stones were in all probability chipped, and not sawn or smoothed down in order to give an even bearing.

A.D. 1077—1093. St. Alban's Abbey Church, built by Abbot Paul of Caen. The original parts are rather of the rude early character than Norman, but work of Norman character is introduced. The masonry is wide-jointed, and a good deal of rubble walling is used, with many Roman tiles, and balustre shafts[i].

A.D. 1079—1093. The crypt and transepts of Winchester Cathedral, built by Bishop Walkelyn[j]. The original parts are very plain, of early masonry with wide joints. The early work also has the

vol. v. p. 169, for a fine engraving of this crypt. The style is Early Norman.

[g] "Ecclesia nova, veteri destructa incipitur."—*Vita Gundulphi*, ap. *Wharton*, p. 280, vol. ii.

[h] Registrum Roffense, p. 32; Textus Roffensis, c. 201.

"... et thesaurum sanctorum Reliquiarum ejus (S. Paulini) in novam Ecclesiam transferri, et in loco decenter ad hoc præparato reponi fecit."—*Ibid.*

"... et fæminarum Cœnobium in possessioni sua quam Mellingus dicunt vir Dei ædificare curavit."—*Ibid.* 287.

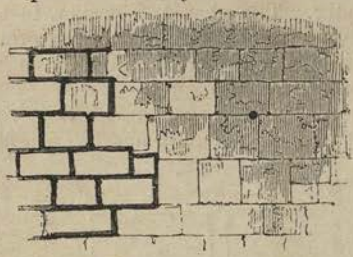
"... sed eos per plures annos propria cura regire curavit."—*Ibid.*

[i] Will. Malmesb. Gesta Pontif. s. 179, s. 317, ed. Hamilton, 1870.

[j] *Annal. Winton.* ap. *Mon. Ang.*, vol. i. p. 208, and Willis's "Architectural History of Winchester Cathedral," in Proceedings of the Archæological Institute, 1845.

plain cushion capital, and the arch square-edged, and not recessed, both usually characteristic of the eleventh century, but the general character may be said to be distinctly Norman.

Here we have an excellent opportunity of comparing the masonry of the two periods side by side, the walls of



A.D. 1090. A.D. 1120.
Winchester Cathedral, Transept.

the transepts have the joints of the masonry almost as wide as those in the White Tower, whereas in the parts rebuilt after the fall of the tower in 1107, we have fine-jointed masonry as good as at any later period.

Interior of North Transept, Winchester, A.D. 1079—1093.

A.D. 1083—1100. Ely. The foundations (according to Dugdale) of a new conventual church, were laid by Abbot Symeon[k], brother to Walkelyn, Bishop of Winchester. Abbot Symeon was succeeded by Richard (the last abbot,) in 1100, and in 1106 the eastern part of the church was so far finished as to receive the bodies of St. Etheldreda and other saints[l]. Parts of the nave and transepts are of this date, and agree in character with the early parts of Winchester. The nave was continued in the same style, though not completed till near the end of the twelfth century.

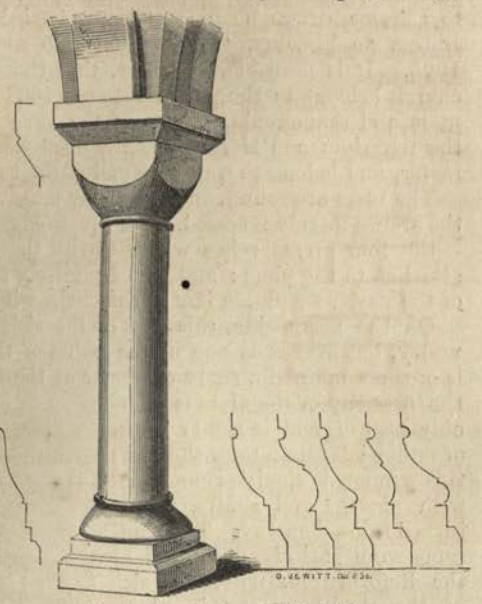
A.D. 1084—1089. Worcester Cathedral, rebuilt on a new site by Bishop Wolstan. The early Norman work remains here in the walls of a considerable part of the upper church, as well as in the crypt; the arch which opens into a chapel on the east side of the south transept, was opened out in July, 1862, after having been long walled-up and entirely concealed. The early Norman shafts also remain at the east end of the north aisle of the nave, and in other places. The crypt of this time remains, and is almost identical with some work of the Conqueror at Caen[m]. It is remarkable

[k] Præcepta Regis Wilhelmi I., in the Appendix to Bentham's "History of Ely Cathedral."

[l] The ceremony of translation is minutely recorded by Thomas of Ely. *Angl. Sacra*, tom. i. p. 613.

[m] There are several varieties of bases in the crypt at Rochester also.

that no settled form of Base seems to have been agreed upon, though the capitals are all alike; in this crypt of Worcester there are six different forms of bases.



Crypt, Worcester, A.D. 1084—1089.

A.D. 1085. St. Peter's, Hereford. Amongst the notices of grants to the monastery of St. Peter, at Gloucester[n], is one that "This year, on the 6th Kalends of April, died Walter de Lacy, the founder of St. Peter's, Hereford, whose body is honorably buried in the chapter-house of Gloucester." From another account, it appears that his death was caused by a fall from the church after its completion. In 1101, "Hugo de Lacy gave to the monks of St. Peter, at Gloucester, the church of St. Peter, Hereford, which his father Walter had built from the foundations." Little of the original work remains, as the church was almost entirely rebuilt in 1793.

A.D. 1085—1108. Thorney Abbey, Cambridgeshire, rebuilt by Abbot Gunter[o]. Some of the pier-arches of the nave remain, though much altered in appearance by the destruction of the aisles and clerestory, and the insertion of Perpendicular windows[p].

RECORDS OF BUILDINGS DURING THE REIGN OF WILLIAM II., A.D. 1087—1100.

The second division of Norman comprises the reigns of William II. and Henry I., and most of the buildings usually called early Norman belong to this time. The peculiar features by which these divisions may be readily distinguished have been described under the head of doorways, windows, capitals, &c.; it would cause too much repetition to introduce them here. It will be sufficient to say that during this second period the masonry is better finished, and becomes fine-jointed, and the chisel comes into general use.

A.D. 1086—1095. St. John's Church, Chester. Peter, bishop of

[n] MS. Cotton, quoted in Dugdale, vol. i. p. 547.

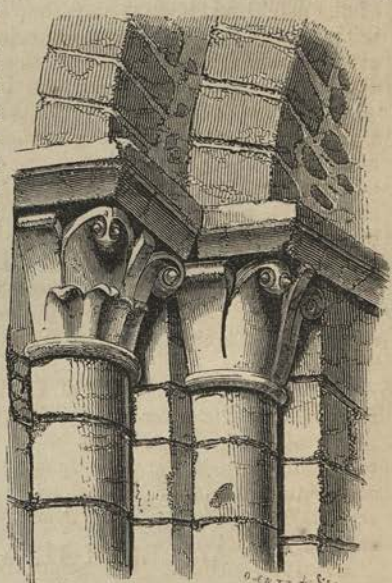
[o] *Annales Monasterii de Thorney*, ap. *Mon. Ang.*, vol. ii. p. 611.

[p] This church was restored by Blore in 1841.

Lichfield, who was consecrated in 1067, removed his episcopal see to Chester, where he died and was buried in 1086. His successor, Robert de Limesay, translated his see from Chester to Coventry in 1095. It is probable, therefore, that the early Norman part of this church belongs to the period between 1067 and 1095 [q]. The massive piers and semicircular arches of the nave belong to this period, but the triforium and clerestory built upon them are of transitional character, and belong to quite the end of the twelfth century, (see Plate).

The piers are round, and extremely massive, with plain capitals, and the arches merely recessed, with square edges, without any mouldings; —the four great arches which carried the central tower, have shafts attached to the piers: and are of precisely the same character as those of the nave;—and one bay of the choir, with its aisles, remains.

On the north side, this bay of the aisle is turned into a modern vestry, but over it is one of the arches of the triforium arcade, which is of the same plain, early character as the nave. On the south side, the first bay of the aisle is tolerably perfect, and is richer work, of rather later date than the rest; this window is richly ornamented with zigzags and shafts, and is turned into a doorway. The transepts were entirely destroyed at the Reformation, when the size of the church was reduced to adapt it for parochial use only.



Capital, Lincoln Cathedral, A.D. 1092.

A.D. 1082—89. Hurley Priory, Berkshire. The charter [r] speaks of certain gifts made to the church by Geoffrey of Mandeville on the day he had the church dedicated by Osmund, Bishop of Salisbury. The church is of plain early Norman work [s].

A.D. 1087—1092. Lincoln Cathedral. The see having been removed from Dorchester, the cathedral was built on a new site by Bishop Remigius. Part of the present west front is his work; it has wide-jointed masonry, and the original parts are of very early character, but of grand design, with three lofty recessed arches, or shallow porches. In this work

[q] The chapter of this church is mentioned in the Domesday Survey as holding property.

[r] Ex Regist. de Walden in MSS. Harl., printed in Dugdale, vol. iii. p. 433. The charter mentions certain gifts being obtained from King William, and therefore must be before 1089; while the witnesses, Bishop Osmund (1078—1107) and Gilbert, Abbot of Westminster (1082—1118), fix the date as after 1082.

[s] See Lysons' Berkshire, vol. i. p. 299; Gentleman's Magazine, 1839, vol. i. p. 257, where there is an engraving of the church; and *Mon. Ang.*, vol. iii. p. 431.

doorways and capitals were inserted by Bishop Alexander in 1146[t]. The later work can be distinguished by the fine-jointed masonry, and it is necessary to pay attention to this, for the capitals *inserted* in the time of Bishop Alexander have been frequently mistaken for those of Remigius, although when the two are compared they are very different[u].

A.D. 1089—1100. Gloucester Cathedral. The church of the monastery of St. Peter at Gloucester, had been removed by Aldred, Bishop of Worcester, c. 1060, to a new site, nearer the walls. This church, with the greater part of the city, was burnt in 1087, and in 1089 the foundation-stone of a new church was laid by Robert, Bishop of Hereford, in the presence of Abbot Serlo[x]. On the ides of July, 1100, the church was dedicated[y]. The crypt of this period remains, with some alterations. The arches are segmental, remarkably wide and flat; and this seems to be a local peculiarity, as it occurs in a chapel in the Deanery, of the twelfth century, and in some churches of the neighbourhood, as at Bishop's Cleeve. The vaults are groined without ribs, but the bays separated by the transverse arches, which are square in section. Some of the capitals are of the cushion form, others the rude Ionic. For engravings, see Britton, &c.

A.D. 1092—1101. Carlisle Cathedral was commenced by Walter, a Norman priest, who was governor of the city[z] at the former date; but this consecration included the choir only, which was entirely rebuilt in the thirteenth century. The south transept (excepting the clerestory) and the pier-arches of the nave are *early* Norman work, built in continuation of the choir soon after 1101. The triforium and clerestory of the nave, and the clerestory of the south transept, are rather *late* Norman. It was made a cathedral in 1133.

A.D. 1093. York Minster, the rebuilding *from the foundation* commenced by Thomas the first Norman Archbishop[a]. The crypt is of this period.

A.D. 1093. The church of Lindisfarne, on Holy Island, Durham, rebuilt from the foundations. The ruins shew that it is constructed partly of the red sandstone of the neighbouring coast, and partly of the whinstone of the island, agreeing exactly with the minute description of Reginald of Durham[b], who was living at the time. The style is early Norman, with massive piers and cushion capitals. (See an arch, p. 51.)

A.D. 1093—1099. The priory of Twinham, or Christ Church, in Hampshire, built by Ralph Flambard, who was then made Bishop of Durham. The nave and transepts are supposed to be his work, from their close resemblance to Durham. But it is probable that the Bishop retained the priory, and that these parts were not erected until the time of Henry I., when the priory was richly endowed by Richard de Redvers, Earl of Devon[c].

[t] Roger de Hoveden, *Annal.*, p. 280. Fine engravings of this west front, from drawings by Carter, were published by the Society of Antiquaries.

[u] See later on, under the year 1146.

[x] Annales de Winchecomb in Bibl. Cotton., fol. 127 b.

[y] MS. Cotton, Domit. A. viii. fol. 128, quoted by Dugdale, vol. i. p. 544.

[z] *Mon. Ang.*, vol. vi. p. 141. For engraving, see Billings' "Carlisle Cathedral," 4to., 1840.

[a] Stubbs, Act. Pontif. Ebor.

[b] Reg. Dunelm., cap. xxi. p. 45.

[c] Carta Ricardi de Redveriis senioris, ap. *Mon. Ang.*, vol. vi. p. 304.

A.D. 1093—1096. Durham Cathedral. The choir built by Bishop William Carileph. The first three stones were laid by the Bishop, Malcolm King of the Scots, and Prior Turgot, on the 3rd of August, 1093, and the work was so far completed as to receive the body of St. Cuthbert in 1104 [d]. The transepts were completed by the monks during the vacancy of the bishopric between 1128 and 1133 [e]. The style is simple, grand, massive early Norman [f]. The style of this choir is early Norman, and very characteristic, but rather in advance of other buildings of the same period. It is hardly necessary to say that Durham is on the whole the finest of the Norman cathedrals architecturally, and it stands in a splendid situation.

A.D. 1096—1110. The choir of Canterbury entirely rebuilt, more magnificently than before, by Prior Ernulph, who entirely destroyed Lanfranc's work. A portion of the crypt of this period remains. Ernulph was made Bishop of Rochester, and was succeeded by Conrad in 1110 [g].

A.D. 1096—1119. Norwich Cathedral, built by Herbert Losinga on a new site, the see having been removed from Thetford by him. The foundation of the choir was laid in 1096 [h]. The style is early Norman; most of the capitals are of the cushion shape, but some are scolloped, and others are of the rude Ionic form, as here shewn. These capitals are a good example of that type which is usually characteristic of the eleventh century. The church was left unfinished by Bishop Herbert, and was not completed until 1200.

Capital, Norwich Cathedral, A.D. 1096—1119.

A.D. 1097. Westminster Hall, built by William Rufus. The original walls remain for the most part, but cased over and hidden, and the ornamentation entirely altered. Some of the original work was uncovered during the repairs made under the direction of Sir Robert Smirke, and was carefully described by his brother, Mr. Sydney Smirke,

[d] Roger de Hoveden, *Annales*, p. 265.

[e] Some curious particulars descriptive of Durham Cathedral as it stood in the middle of the twelfth century, are given by Reginald of Durham, cap. lxxxix. p. 190. 8vo., Surtees Society, 1835. See also Hist. Dunelm., Script. iii., Surtees Soc., 1839. *Mon. Ang.*, vol. i. p. 219.

[f] For engravings, see Britton, Carter, &c.

[g] A full account of the rebuilding of Canterbury Cathedral, at successive periods, will be found in Professor Willis's "Architectural History of Canterbury Cathedral," 8vo., 1845; the most valuable work on the history of architecture that exists in any language.

[h] Regist. primum, ap. *Mon. Ang.*, vol. iv. p. 9.

in *Archæologia*, vols. xxvi., xxvii., where several engravings are given from drawings by Mr. Smirke and Mr. Buckler. The masonry is wide-jointed, and the capitals of the shafts are the plain cushion capitals. Some sculptured capitals were also found built into the wall, and are engraved in the *Archæologia*, but these evidently belong to a later period, towards the end of the twelfth century. (See an arch from this palace, p. 51.)

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY I., A.D. 1100—1135.

A.D. 1103—1121. Tewkesbury Abbey Church, Gloucestershire, founded by Robert Fitz Haimon, and consecrated in 1121[i]. The grand west front and the arches of the nave are quite early in the twelfth century. The work is very plain; the pier-arches are unusually small, with very tall piers, more lofty than is usual at this period. The great arch in the west front, extending the whole height of the building, is believed to be unique, but the three great Norman arches recessed in the west front of Lincoln convey the same idea. The grand western porches in France are often half the height of the building, but not so lofty as these. At Tewkesbury it is evident from the mass of masonry in the south aisle, near the west end, that there either was an inner wall forming an actual porch or Galilee, or else a tower. The most genuine part of the early work is the apsidal chapel on the east side of the south transept. The choir with its aisles and radiating chapels is also of Norman construction, but entirely altered in appearance to the Decorated style of the ribs and windows. The original plan was the same as at Christ Church, Oxford, Dunstable, and part of Romsey, where the vaults of the aisles rest upon half-capitals attached to the piers; some of them have escaped unaltered, but the greater part of them, and the whole of the upper capitals in the choir, have been altered in the Decorated style.

A.D. 1103—1116. St. Botolph's Priory Church at Colchester, Essex. Founded by Ernulph, or Eynulph, a monk, afterwards abbot of Peterborough in 1102, and supposed to have been completed about 1116, when a papal bull invested the priory with peculiar privileges[k]. It is built chiefly of Roman bricks, as are nearly all the churches of the town and neighbourhood; the Roman walls of the town having long served as a convenient quarry in a district where stone is scarce. It is ornamented with intersecting arcades, but the details are early, ex-

[i] *Annales Winton.*, ap. *Ang. Sac.*, vol. i. p. 297, and the *Chronica de Tewkesburye* in Bibl. Cotton., printed in *Mon. Ang.*, vol. ii. p. 59; W. Malmesb., *De Gestis Reg. Ang.*, p. 89; *Annales de Theokesberia*, printed in Luard's *Annales Monastici; Registrum Theok.*, MS. in the possession of Sir John Isham, quoted by Blunt; see also Petit's History of Tewkesbury: Oxford, 1848, 8vo., and Blunt's 12mo., 1875, which contains a plan, and photographic views, tombs, and details.

[k] Papal Bull of Pope Pascal II. A.D. 1123, printed in *Mon. Ang.*, vol. vi. p. 106.

cepting a rich doorway, which is evidently an insertion of a much later date[l].

A.D. 1104—1133. Durham Cathedral. The nave and aisles were built chiefly by Bishop Flambard, in the same style as the choir built by his predecessor. See A.D. 1093—1096.

A.D. 1107. Fall of the central tower of Winchester Cathedral[m]. The tower and part of the transepts were rebuilt soon after the fall, and the difference in the character of the masonry marks the exact points of junction, and affords a useful guide for the examination of other buildings, as it is not an isolated example. In the old walls the masonry is wide-jointed, in the new work it is fine-jointed, shewing a considerable advance in the art of construction in a few years. (See the woodcut, p. 84.) Yet the enormous mass of masonry which was used to support the new tower, and ensure its not falling again, shews that the art was far from having attained that degree of perfection which it reached at the end of the century.

A.D. 1110—1139. Sherborne Castle, Dorsetshire, built by Roger, Bishop of Salisbury[n]. It is now a mere ruin, but possesses many of the original Norman features, and the masonry is fine-jointed. Of the abbey of Sherborne, also, the greater part of the church remains, although the Norman walls of the nave have been cased, and the architectural character altered to the Perpendicular style, as at Winchester.

A.D. 1115—1139. Malmesbury Abbey, founded by Bishop Roger. This, also, has fine-jointed masonry.

"He (Bishop Roger) was a prelate of great mind, and spared no expense towards completing his designs, especially in buildings; which may be seen in other places, but more particularly at Salisbury and Malmesbury; for there he erected extensive edifices at vast cost, and with surpassing beauty, *the courses of stone being so correctly laid that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block.* He built anew the church of Salisbury, and beautified it in such a manner that it yields to none in England, but surpasses many[o]."

This passage of William of Malmesbury is worthy of particular notice, as it seems that this mode of building with fine-jointed masonry struck him as remarkable, from which we may infer that it was not then in general use; and in confirmation of this it has been observed, that the work of a previous date has generally wide joints between the stones, as in the older parts of Winchester and Canterbury.

A.D. 1112—1136. Exeter Cathedral. The transept towers are of the time of Bishop Warelwast[p]; the church was continued through

[l] For engravings, see the *Monasticon*, and Britton's "Architectural Antiquities," vol. i. p. 2.

[m] *Annal. Winton.*, p. 297. Willis's "Architectural History of Winchester Cathedral," in Proceedings of Archæol. Inst., p. 18. London, 1846.

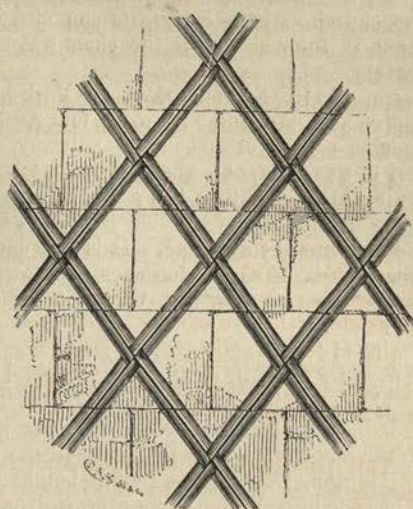
[n] Godwin's "Catalogue of the Bishops," p. 273.

[o] William of Malmesbury, *Gestis Reg. Ang.*, lib. v. s. 408. *Mon. Ang.*, vol. i. p. 253.

[p] Short Chronicle of Exeter MS. in the Archives of the Cathedral, and quoted in Freeman's history of it. 8vo., Exeter, 1875. *Mon. Ang.*, vol. ii. p. 513.

the whole of the twelfth century, and during the restorations in 1872 it was found that a great part of the present *walls* are of that period, as was seen when the plaster was scarped off; but the transepts and the towers over them are the only part in which the Norman character is visible. The architectural character of the greater part is pure Decorated. Sir George Gilbert Scott has here, as frequently in many places, brought to light the original construction by stripping off the plaster, and has thus explained the history of many buildings in a manner that is undeniable, although it could not be seen before.

A.D. 1115—1130. Rochester Cathedral[q]. Ernulf, who had been Prior of Canterbury, and had begun to rebuild the choir there, was made Bishop of Rochester, and carried on the work which had been begun by Bishop Gundulf. His work at Rochester may be traced by its exact resemblance to his work at Canterbury. Precisely the same ornaments are used in both churches, especially a peculiar kind of plain diaper pattern on the walls, which occurs in the passage leading from the north transept to the crypt at Canterbury; and at Rochester in the ruins of the chapter-house and cloisters, and in the fragments of the eastern bay of the nave, which was rebuilt in the thirteenth century, but the old materials used up in an internal buttress to the central tower; also at the west end of the aisles: the central part of the west front is of later date, and the different bays of the nave each of a different date, the work being continued through nearly the whole of the twelfth century; the rich central doorway of the west front being part of the later work. The same peculiar diamond-shaped pattern on the surface of the walls occurs also on the east end wall of S. Peter's, Devizes, Wilts. It was supposed to be a special mark of the work of Ernulph, but may probably only be one of the features of his time.



Diaper-work in Passage to Crypt.

A.D. 1117—1143. Peterborough Cathedral having been burnt in the preceding year, a new one was begun from the foundation by John de Seez, who formed the plan of the whole, and in 1143 it was consecrated[r]. The style is good plain Norman of rather early character. The date of consecration only proves that the choir was ready for the

[q] S. Reg. Ep. ap. *Mon. Ang.*, vol. i. p. 161.

[r] *Annal. Petriburg.*, *Mon. Ang.*, vol. i. p. 351.

daily service. The nave was probably not completed until quite the end of the century. The triforium arcade of the choir affords the earliest example of plate tracery in its most primitive form, small plain circular openings pierced in the flat head over the sub-arches in one of the bays [s].

A.D. 1121. Reading Abbey, Berkshire, founded by King Henry I.[t] The ruins which remain consist chiefly of enormous masses of rubble and flint walls, the whole of the ashlar masonry having been stripped off, but the extreme hardness and solidity of these massive walls have defied the efforts of the destroyer. Some small portions of the ornamental stone-work have been dug up, and arranged.

The revenues of the churches of Cholsey, Berks., and Leominster, Herefordshire, were granted by the king to Reading Abbey, and the fabrics were probably soon after rebuilt by the Abbey. A considerable part of Leominster Church remains as rebuilt at this period. At Cholsey the lower part of the central tower, with the early transept-arches, and the foundations of the whole of the walls of the church, are of early Norman character, and not long after the grant to the Abbey, but the choir was not rebuilt till the thirteenth century.

A.D. 1121. Kirkham Priory, Yorkshire, founded by Sir Walter Espee, and Adeline his wife, for Austin Canons [u]. The principal remains consist of a beautiful gateway, a fine Norman doorway, and part of the cloisters.

A.D. 1121—1130. Bury St. Edmund's, Suffolk. The gateway tower of the Abbey (called St. James's tower) built by Radulphus and Heraeus the sacrists [x]. It is fine and rich Norman work, but the ornament is of early character, shallow and worked with the pick, except the rich doorway, which is evidently an insertion of a much later date.

A.D. 1122. Kenilworth Priory, Warwickshire, founded for Austin Canons by Geoffrey de Clinton, chamberlain and treasurer to Henry I.[y]

The churches of Wotton, Warwickshire, Clinton, Oxfordshire, and Barton, Northamptonshire, were given to it by the founder; Hathe and Stoneleigh, Warwickshire, were given by King Henry I.; Packington, Leamington, Worm-Leighton, Herberbury, and Radford, Warwickshire, Barton Seagrave, Northants [z], and Stewkley, Buckinghamshire, were given by Geoffrey, the son of the founder, about 1150; Hethe, Oxfordshire, by Lescelina, daughter of the founder, about the same time; Iffley, Oxfordshire, by Juliana de St. Remi, about 1160 [a]; and fifteen other churches by subsequent benefactors, which it is not necessary to enumerate: but those mentioned are believed all to have portions of the original work about the time of dona-

[s] For engravings, see Britton's "Cathedrals," or Storer's, or Murray's.

[t] Matt. Paris, p. 66; *Mon. Ang.*, vol. iv. p. 28.

[u] *Burton Annales, Mon. Ang.*, vol. vi. p. 207.

[x] *Burton Annales, Mon. Ang.*, vol. iii. p. 98; *Mon. Ang.*, vol. vi. p. 775. For engravings, see Britton's "Architectural Antiquities," vol. iii. p. 84.

[y] Charter of Clinton, *Reg. Kenil.*, ap. *Mon. Ang.*, vol. vi. p. 220.

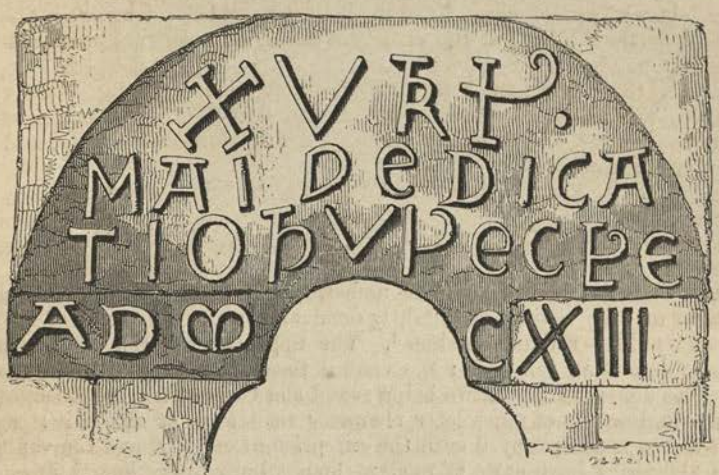
[z] For engravings of Norman details from this church see "Churches of Northamptonshire," royal 8vo., 1849, p. 150.

[a] Iffley is not mentioned in the Confirmation at the beginning of the reign of Henry II., and was therefore given after that time.

tion, and they are supposed to have been built or rebuilt under the direction of the canons of Kenilworth. They are all of rich Norman work, and the church at Kenilworth itself has a rich Norman doorway.

A.D. 1124. Caistor Church, Northamptonshire[b]. A fine cruciform church, with a central tower of rich but not late Norman work; the external ornament is all shallow, and such as would not require the use of the chisel. Some of the capitals in the interior are carved with groups of figures obviously requiring the use of the chisel, but it is quite possible and probable that these were executed afterwards.

Over the south door of the chancel there is a niche with a trefoil head, the upper part of which is cut out of one large stone, bearing the following rude inscription. All the letters are raised on the face of the stone, except those signifying XXIIII, which are cut into it.



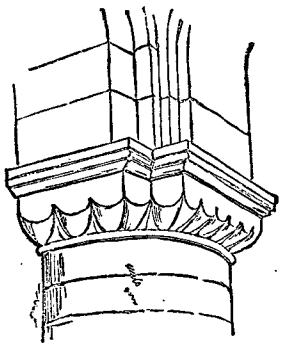
Inscription, Caistor Church, Northamptonshire.

The tower of this church is rich Norman work, with the square billet, the hatchet, and scolloped ornaments. Other parts of the church are of the same period, and there is another inscription cut in wood on the south door of the nave, which is also of very early character: but the chancel has been in a great degree rebuilt in the thirteenth century, preserving, however, the Norman sedilia, and other parts of the Norman work, among which is the inscription above given, and probably the whole niche, for although the trefoil head is not usual in Norman work, it is occasionally met with; and this niche appears ruder than the Early English doorway over which it is placed. The edges are square and not moulded.

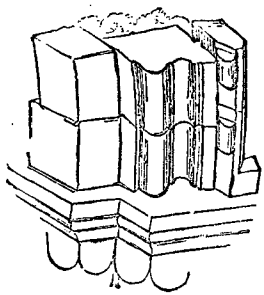
A.D. 1123—1133. The church of St. Bartholomew, Smithfield,

[b] *Mon. Ang.*, vol. vi. p. 1629.

London[c]. This was the church of the Augustinian priory founded in 1123 by Rahere, the king's jester or minstrel, and he obtained a charter from the king in 1133, by which time it is probable that the buildings were in an advanced state. It is recorded that three Greek travellers of noble family were present at the foundation, and foretold the future importance of the church. They were probably merchants from Byzantium, and it has been conjectured that they were consulted by the founder respecting the plan and architectural character of the church. The aisle round the apse remained in a very genuine state until 1860, and agreed with this period; it was of rather early Nor-



Capital of Apse.



Voussoirs of Choir.

St. Bartholomew's, Smithfield, A.D. 1133.

man character, with transverse arches, which were of the horse-shoe form, and the vaults were slightly domical, that is, the centre of each bay was higher than the sides[d]. The upper part of the choir is of later date than this aisle; the central tower is not square, and the arches are transitional, two being round and two pointed, with mouldings and details of much later character than those of the aisle; the nave has been destroyed with the exception of one bay, and the vaults of the aisles have parts of modern houses built upon them. Domes are the peculiar feature of the Byzantine style, and buildings that are partly derived from this style have their vaults of a domical form, though not high enough to become actual domes.

A.D. 1127. St. Sepulchre's Church, Northampton, built by Simon de St. Liz (Seynlyz, Senlis), the second Earl of Northampton, on his return from the first crusade, and presented by him to the priory of St. Andrew's in that town: the gift was confirmed by Hugh, Bishop of Lincoln, and King Henry I. Earl Simon died in the year 1127[e]. It is one of the round churches built in imitation of the church of the Holy Sepulchre at Jerusalem. The original part of the work is of rude and early Norman character, but the arches are acutely

[c] Carta fundationis, MS. in Bibl. Cotton, ap. *Mon. Ang.*, vol. vi. p. 294.

[d] The three bays of the north aisle had preserved their original vaults until the *restorations* of 1860, when they were destroyed; that aisle was the earliest part of the building.

[e] Carta Simonis fundatoris et confirmatio Reg. Hen. I., ap. *Mon. Ang.*, vol. v. p. 192.

pointed. There is, however, great doubt whether these arches are original, the upper part of the wall is evidently late work, and these arches appear to belong to the alteration made at that time rather than to the original work. The outer wall was raised, and the windows altered, when the inner row of arches was inserted, probably in the time of Henry II.[f]

A.D. 1126—1138. The castle of Rochester was begun at the former date by Archbishop William Corboil, and finished at the latter by Geoffrey de Mandeville[g].

A.D. 1127. Furness Abbey, Lancashire, founded by Stephen, Count of Boulogne and Mortain, afterwards King of England[h]. The magnificent ruins of this wealthy abbey are almost entirely of subsequent periods, rebuilt or added in the thirteenth and fourteenth centuries, but there are some small portions of early Norman work remaining.

A.D. 1127—1134. Cormac's Chapel, on the rock of Cashel, Ireland, commenced in 1127 and consecrated in 1134[i]. This beautiful little chapel is a very remarkable piece of work to be found in Ireland at that date. It is good and rich Norman work, rather in advance of anything in England at the same date, but its history is authenticated by the inscription upon it. The round tower seems to have been built at the same time as a belfry to it, though detached, and in the thirteenth century the cathedral and castle were added, but the chapel was not disturbed.

A.D. 1127—1144. The church of St. Rule (or St. Regulus), at St. Andrews, Scotland, built by Bishop Robert. There is a remarkably tall tower, closely resembling some of those in Ireland[k].

A.D. 1128—1152. The abbey church of Kelso[l], Scotland, founded and built by St. David, King of Scotland. The original parts are good Norman work, not of late character. The pier-arches of the nave and the windows are round-headed, and the capitals are scolloped only; there are intersecting arcades in the side walls, and the tower-arches are pointed.

A.D. 1130. The cathedrals of Canterbury[m] and Rochester were both consecrated by Archbishop William Corboil, this year. These two churches had been building simultaneously, and the choirs of both were completed at the same time. At Canterbury the outer walls of this choir remain; at Rochester it was rebuilt and much enlarged about sixty years afterwards, but ruins of the chapter-house and

[f] For engravings, see Britton's Arch. Ant., vol. i. p. 45.

[g] Gervase.

[h] Register de Furnesse in officio Ducatus Lancastriæ, ap. *Mon. Ang.*, vol. v. p. 250; and Beck's "History and Antiquities of the Abbey of Furness," pp. 111, 112. The cells or daughter churches to this important abbey were,—Calder, Cumberland, founded in 1134; Swyneseved, or Swineshed, Lincolnshire, 1148; Fermoy, or *De Castro Dei*, Ireland, 1170; Inniscorthy, Ynes, or *De Insula*, in the diocese of Down, Ireland, 1183; Holy Cross, in the diocese of Cashel, Ireland, 1183; Wythney, Ireland, 1188; Corkenrouth, or *De Petra Fertili*, Ireland, 1197; Russyn, in the Isle of Man, 1238; *De Surio*, in the diocese of Lismore, Ireland, 1249.

[i] Inscription, ap. Petrie's "Ecclesiastical Architecture of Ireland," vol. i. p. 283.

[k] For engravings, see Billings' "Antiquities of Scotland."

[l] See Walcot's *Monasticon Scoticum*. For engravings, see Billings' "Scotland," and the "Porch," p. 146.

[m] Gervase, Act. Pontif., p. 1664, ap. Willis's "Canterbury Cathedral," p. 19.

cloisters of this period remain. Ernulf, who had been prior of Canterbury, and had begun the choir there, was at this time Bishop of Rochester, having succeeded Rodolf or Ralph, who was promoted to Canterbury in 1114. (See A.D. 1115).

A.D. 1131—1140. Dover, S. Martin's Priory, rebuilt by Archbishop Corboil. The work was begun in 1131, and the monks entered the choir in 1140. The refectory of the building has been preserved, and was long used as a barn; it has been restored to better use, and is a fine Norman hall [n].

A.D. 1131. Rievaulx Abbey, Yorkshire, founded by Walter Espee, who placed here some monks sent by St. Bernard from the abbey of Clairvaux. It was the earliest Cistercian abbey in Yorkshire [o].

A.D. 1132. Fountains Abbey, Yorkshire, was founded in this year. The buildings were burnt in 1140. The church was rebuilt by Abbot John of York, who laid the foundations in 1204, and finished by the next abbot, John Pherd, A.D. 1245. There are considerable remains of the early domestic buildings of the abbey of a good Norman style [p].

A.D. 1132. Dunstable Priory, Bedfordshire [q], founded by Henry I. The west front has a fine Norman doorway remaining, but the greater part is of a later period.

A.D. 1133. Porchester Church, Hampshire [r]. A priory of canons of the order of St. Augustine was founded by King Henry I. within the walls of Porchester Castle. The establishment was removed about twenty years afterwards to Southwick, but the church which they had built in the castle remains. It is pure Norman, and the west front is a particularly good example of a small Norman west front, in good preservation; (see p. 73). The font is of the same period, ornamented with intersecting arcades.

A.D. 1134. The Cistercian Abbey of Calder, Cumberland, founded by Ranulf de Merchines, and confirmed by Henry III [s]. The ruins of the church are of Norman and transitional character [t].

A.D. 1135—1142. Castle Acre Priory Church, Norfolk. Founded by William de Warren [u]; the front is fine rich Norman, with intersecting arcades.

A.D. 1135—1160.—Buildwas Abbey, Shropshire, founded by Roger, Bishop of Chester [x]. There are considerable ruins of these buildings; nearly all the walls of the church remain; the chancel has been altered in the thirteenth century, but not rebuilt; and the nave has

[n] Annal. S. Martini Dov., Cotton MS., ap. *Mon. Ang.*, vol. iv. p. 536.

[o] Historia fundationis MS. in Bibl. Cotton, ap. *Mon. Ang.*, vol. v. p. 274. For engravings, see the *Mon. Ang.*, and Sharpe's "Parallels," Churton's "Yorkshire Abbeys," &c.

[p] For engravings, see "The Abbeys of Yorkshire," folio, Sunter, York: and "Sharpe's Parallels," 1848, &c.; see also Churton's "Abbeys of Yorkshire."

[q] Hist. fundat. et Carta Henrici I. ap. *Mon. Ang.*, vol. vi. p. 239, where an engraving of it is also given.

[r] MS. in Bibl. Cotton, ap. *Mon. Ang.*, vol. vi. p. 243.

[s] Confirmatio, ii., iii., ap. *Mon. Ang.*, vol. v. p. 340.

[t] For engravings, see Buck's "Views," and *Mon. Ang.*, and Sharpe's "Cistercian Abbeys," 1875.

[u] Cartæ Com. Wareniæ, ap. *Mon. Ang.*, vol. v. p. 46; and engravings in *Mon. Ang.*, Britton's Archit. Ant., &c.

[x] *Chron. Petriburg.*; and *Mon. Ang.*, vol. v. p. 355.

not been altered, the two sides of it are not quite of the same date. It is evident that, as usual, the choir was built first, and the nave by degrees afterwards; the nave has pointed arches, but the character of the work is not late, probably about 1150. The arches are merely recessed and not moulded, and the capitals are scolloped only. The clerestory windows are round-headed. There are considerable remains of the original buildings although the greater part is a century later[y].

RECORDS OF BUILDINGS DURING THE REIGN OF STEPHEN, A.D. 1135—1154.

THE reign of Stephen and the early part of that of Henry II. is the period of the rich Norman style; during the reign of Henry I., as we have seen, the buildings were still of the class which we usually call early Norman, massive and comparatively plain. We know from Gervase that the chisel was not used in the "glorious choir of Conrad" and Ernulf, and a careful examination of the remains of that choir and of many other buildings of the same period shews that no marks of it are to be found; although a good deal of surface-ornament began to be used in the time of Henry I., yet it is all shallow, and such as might be executed with the pick, until quite the end of his reign. In the time of Stephen the chisel began to be freely used, and many capitals and other ornaments which had been erected before were now carved, especially such as were within easy reach, as in the crypt and on the wall-arcades at Canterbury, where some of the capitals are still left in their original form, the plain cushion; others are elaborately carved, and some are left half finished. (See p. 105.)

The buildings known to have been erected in this reign are numerous, but they are chiefly a carrying on of works begun in the two preceding reigns. There were, however, a considerable number of new foundations, especially of the Cistercians.

A.D. 1136. St. Cross Church and Hospital, near Winchester, founded by Henry de Blois, Bishop of Winchester, brother to King Stephen[z]. This church has pointed arches throughout; the nave is evidently of later date than the choir, and is considerably more advanced in style, being quite of transitional character, but the choir is pure Norman, and there seems no reason to doubt that this part was built within twenty years of the foundation. The triforium arcade of intersecting mouldings forming pointed arches was supposed by Dr. Milner to have been the origin of the pointed arch. (See Plate.)

A.D. 1137. The city of Rochester burnt on the 7th of May in that year, the king being a spectator; on the following day *the new* church of St. Andrew was consecrated by Archbishop William [Corboil[a].]

A.D. 1138. The Tower of London finished by Geoffrey de Mandeville[b].

[y] For engravings, see Sharpe's "Parallels of Architecture," and the "Yorkshire Abbeys."

[z] Reg. Ep. Winton, ap. *Mon. Ang.*, vol. vi. p. 721.

[a] [Gervase, *Chronica*, ap. Twisden; Willis's "Canterbury;" and Florence of Worcester.

[b] Gervase, ibid.

A.D. 1140. Dorchester Abbey, Oxfordshire, refounded by Alexander, Bishop of Lincoln, for Austin Canons[c]. The church was rebuilt in the time of Edward I., but there are portions of the Norman church remaining; the chancel-arch and a doorway from the north aisle of the choir into the cloister are part of the original work built soon after this foundation. The north wall of the nave, or at least the lower part of it where the cloister has abutted against it, is also of about the same period, though Decorated windows have been inserted in the upper part of it.

Doorway, Dorchester Abbey, Oxon, A.D. 1140—1150.

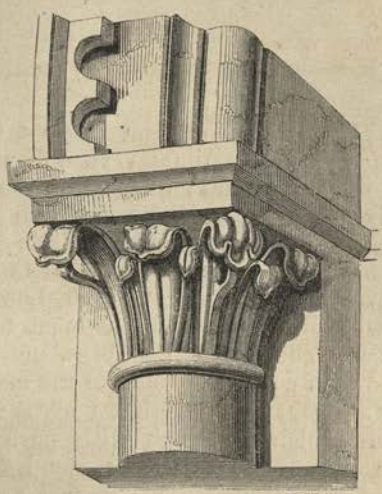
A. D. 1141 — 1150. Shobdon Church, near Leominster, Herefordshire, built by Oliver de Merlemond, steward to the Mortimers, of which a minute history is preserved and printed in the *Monasticon*[d], in the original Norman-French of the period. It appears that the founder went on a pilgrimage to the shrine of St. James of Compostella in Spain, during the progress of the work, and on his return was hospitably entertained in the monastery of St. Victor at Paris, with which he was so much pleased, that when his church was completed he sent for two monks from that monastery to serve it. The unusual richness of the work makes it a fair conjecture that he brought home with him from his travels either drawings or a remembrance of what he had seen, and applied this knowledge to his new building. It would be a curious matter of research to ascertain where he found it: the monastery of St. Victor has been entirely destroyed, but very similar work may be found in Anjou and Poitou of the same period, and it is probable that he would go through the English provinces in the west of France on his way to Spain. The church of Notre Dame de Poitiers is equally rich, especially the west front, and is probably of about the same period. The establishment was removed to Wigmore in 1179 by Hugh de Mortimer, and so richly endowed that it became an important abbey of the Austin Friars. This shews that the buildings remaining at Shobdon must be previous to that date. (For details see p. 64.)

[c] Confirmation charter of King John, ap. *Mon. Ang.*, vol. vi. p. 324.

[d] French charter of Hugh de Mortimer, ap. *Mon. Ang.*, vol. vi. p. 345.

A.D. 1145. Lillieshall Abbey[e], Shropshire. An abbey of Augustinian Canons was founded here about this date, by Richard and Philip de Balmeis. There are considerable remains of the church and other buildings of this abbey; their style would give the idea of an earlier date than this, as they appear to be rather early Norman. The plan is very peculiar—a long narrow church without aisles, but with transepts, no triforium, but a clerestory high up in the walls to allow for the cloister and domestic buildings abutting against them; the nave is divided by transverse walls into three portions; the choir has chapels on the side; the east window is Decorated, and the west tower Perpendicular. There are considerable ruins also of the refectory and the abbot's house.

A.D. 1146. Lincoln Cathedral, which had been much damaged by a fire in 1141, was restored by Bishop Alexander[f]; the present rich west doorways are the work of Bishop Alexander inserted in walls of earlier date. Some of the capitals of the shafts of the large arched recesses are also insertions of the same period. The original walls are of wide-jointed masonry; the insertions are all fine-jointed.



Lincoln Cathedral, c. 1100.

A.D. 1147. Roche Abbey, Yorkshire. This abbey of the Cistercian Order was founded by Richard de Builli and Richard Fitz Turgis, the owners of the neighbouring soil[g]. There are considerable ruins of the choir and transept of the church, which are in a style of early transition, massive and plain, the arches pointed, but the windows round-headed. We have no date of consecration, but the choir is not likely to have been built more than twenty years after the foundation of the abbey. The stone is of a remarkably durable nature, and although much has been destroyed by violence and exposed to the weather for centuries, the details that remain are as perfect as the day they were carved.

A.D. 1148. St. Augustine's Priory, Bristol, founded by Robert Fitz-Harding, Mayor of Bristol[h]. The chapter-house and the gateway of this priory remain, their date may probably be twenty years after the foundation of the priory; they are late and rich Norman.

A.D. 1150. Birkenhead Priory, Cheshire, founded by Hamon de

[e] Reg. de Lillieshall, et Carta Henrici I., ap. *Mon. Ang.*, vol. vi. p. 262.

[f] Chron. Matth. Paris, fol., p. 261; Reg. Ep. ap. *Mon. Ang.*, vol. vi. p. 1270; for engravings, see the various works on the Yorkshire abbeys.

[g] Carta de fundatione, ap. *Mon. Ang.*, vol. v. p. 502.

[h] Carta de fundatione, ap. *Mon. Ang.*, vol. vi. p. 365.

Masii, third Baron of Dunham Massey[i]. The Norman chapel remains.

A.D. 1152. Kirkstall Cluniac Abbey, in the West Riding of Yorkshire, was removed to a new site by Henry de Laci, and the buildings were completed before 1182[k]. "The founder laid the first stone with his own hands, and lived to see the completion of it at his own expense." The style is Norman, but with pointed arches. (See an arch from it, p. 51).

A.D. 1153. Davington, or Daunton Priory, Kent, (near Faversham,) founded by Fulke de Newenham for nuns[l]. The church and part of the other buildings were restored by Williment the glass painter in 1850. There is a good Norman west front, with tower on south side, and north aisle. The pillars are square and massive, and look older than the date of foundation, but this probably arises from the building material, which is flint.

TRANSITION.

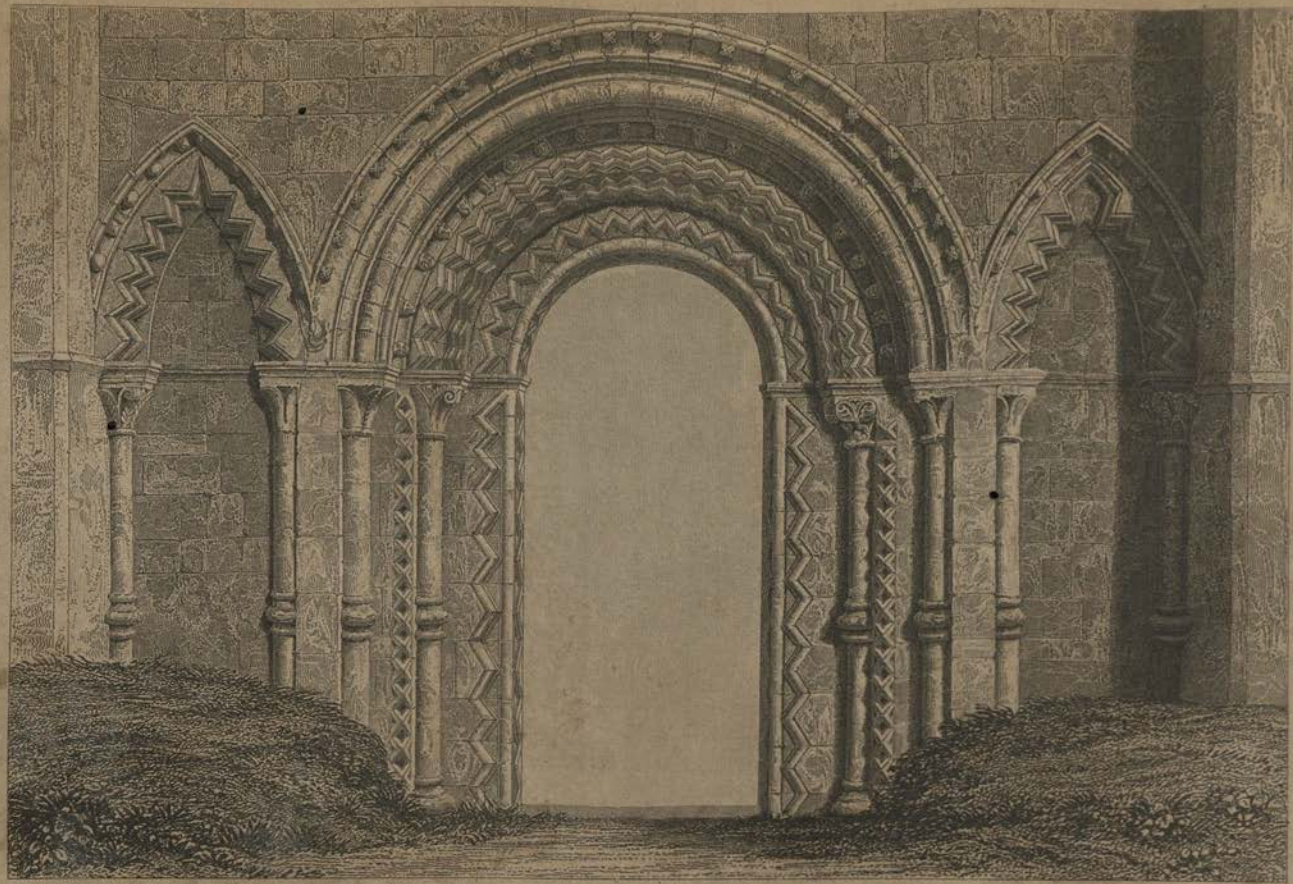
THE transition from Norman to Early English was gradual, and it is sometimes very difficult to decide on the character of some remains; in general, the square abacus to the capital is the best mark, for the arch is none, many pure Norman works having the pointed arch. The mouldings of later Norman work approach very near to Early English. The [circular part of the] Temple Church, London, is one of those buildings which seems to belong as much to one style as the other; and two Lincolnshire buildings, not far distant from each other, shew a curious crossing of the marks of these two styles:—one, the front of the hospital of St. Leonard, at Stamford, presents a semicircular arch with pure Norman mouldings, but the shafts are in two rows, stand free, and have a round abacus of several mouldings, which are quite Early English. The other, part of Ketton Church, has the square Norman abacus and semicircular arch with Norman mouldings, and another pointed one on the side; but both these have a dripstone filled with the toothed ornament, which also runs down by the shafts, which are banded, and have an Early English base.

[The west end of Iffley Church, Oxfordshire, is an early example of the transition; it may be called Norman, but it is very late in the style, and the pointed arches on each side of the circular-headed doorway are quite transitional, (see the Plate.)

[i] Carta *Hamonis*, ap. *Mon. Ang.*, vol. vi. p. 241.

[k] Fundationis Historia, MS. in Bibl. Bodl., ap. *Mon. Ang.*, vol. v. p. 531. The history of the foundation was written by an eye-witness. See also the engravings in the Yorkshire abbeys.

[l] Confirmation of Henry III., ap. *Mon. Ang.*, vol. iv. p. 289.



J. H. Le Keux.

WEST ENTRANCE OF KETTON CHURCH_RUTLANDSHIRE.

It is quite necessary to allow a period of TRANSITION between each of the styles. The most conspicuous of these is naturally the time of change from the Romanesque, or Norman style, distinguished by its massive character and the general use of the round arch, and the Gothic distinguished by its lightness, its peculiar mouldings, and the general use of the pointed arch. But the pointed arch alone is a very unsafe guide, and beginners are continually misled by the name of the Pointed style: the pointed arch was used occasionally at all periods, and was in very common use long before the Gothic style was established. It was used in some countries much earlier than in others, and in the south of France it appears to have been in common use at the end of the eleventh century, although not accompanied by any other features of the Gothic style. The building art had made very rapid progress there up to a certain point, and then stood still for above a century. This probably arose from the political circumstances of the country, into which it is not our purpose to enter, as it would lead into too wide a field of discussion. On the other hand, round-headed doorways and square-headed windows were used at all periods when convenience called for them, especially in houses and castles, and it is quite a mistake to suppose that the Gothic styles were confined to churches; all buildings of the same period were in the same style, only the churches have been commonly preserved, because no one would be at the expense of rebuilding them; houses have generally been rebuilt again and again, as the fashion changed, or the ideas of comfort and convenience were altered.

The great divisions into styles are extremely convenient, and a wonderful help to the memory of the student, as is proved by the rapid progress which the art has made since Mr. Rickman first reduced its history into a system and an intelligible classification; but where minute accuracy is required, and we wish to ascertain within a few years the age of a building by its characteristic features, we must subdivide each of the styles into three parts—early, middle, and late.

Churches of the eleventh century and the early part of the twelfth were usually terminated at the east end by a semicircular apse, and the chancel was short; this was commonly lengthened at a subsequent period, and a square east end substituted, so that the round east end is a rare feature in England; while on the Continent the case is reversed, the apse is the rule, the square east end the exception.

In endeavouring to ascertain the exact historical date of any building, there are many things to be considered; no one feature separately can be relied upon, and those who fancy that they can fix the exact date to a year by the mouldings only on the principle of comparison, deceive themselves. The mouldings are often the best guide to the date, but not always; sometimes the same mouldings are used again when the walls have been rebuilt, in other instances they are correctly copied in restoration, or in continuation. Neither can the sculpture of the capitals be relied upon separately, for they are often carved after the building was completed, as in the crypt at Canterbury, and how long after it is impossible to say.

Still there is no doubt that the received dates of the divisions of the styles are substantially correct, and that experienced eyes can see at a

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glance to what century, and what portion of each century, the different parts of a building belong. The generation of men which built in that fashion in that century is a thing that has been ascertained by long observation, and a comparison of the observations of many careful observers. Any theory of a special case, that is contrary to these well-ascertained facts is sure to turn out to be erroneous. Those who depend upon written history only for the dates of buildings, will make far greater mistakes than those who rely chiefly on the buildings themselves, and comparison with well-known dated examples, which cannot be earlier than the date of foundation. Written history seldom gives more than that date, and the consecration of an altar, or the translation of the relics, which indicates the same thing. But there is often a long interval between these two, and work of several different periods is seen in the same building.

The exact meaning of particular words also often misleads. Many words are used in two senses, one general, the other special; this is the case with the word *ecclesia*, which sometimes means the whole church, and at other times the choir only, the place for the chorus of singers, and where the high altar was placed. The nave was sometimes considered as the vestibule only, and was not built until long after the choir; the transept and central tower were the next to be built, and then the nave, which was often begun at both ends, and the interval not filled up till long afterwards, or not at all [m].

In a large cruciform church, the space occupied by the chorus does not extend to the east end, but to the altar-screen only, behind which, and eastwards of it, there is a space, and then the Lady-chapel. The choir was not always confined to the eastern limb of the church, but went across the central space under the tower, into the nave, of which the first bay was included in the choir. This bay was necessary to support the central tower, and we often see that the stalls of the chorus did extend under this central tower and include the first arch of the nave [n].

During each of the periods of transition between the styles, which lasted from twenty to thirty years, there was frequently what is called an "over-lapping of the styles," that is to say, some buildings belong chiefly or entirely to the earlier style, others belong chiefly or entirely to the new style then coming into fashion. There were old-fashioned people and new-fashioned people at all periods of the world's history.

[m] Of the latter, Cologne Cathedral is a well-known example; the nave has only been completed in the nineteenth century, though it was begun in the thirteenth, and there are other instances where the nave has been begun at both ends, and never completed.

[n] In foreign churches, the high altar is usually placed under the tower, which, when open as a lantern, is considered as a canopy over the altar. In England, this seems to have been also the case originally, but at an early period only; the custom very soon became general, almost constant, in England, to place the altar at the east end. In Salisbury Cathedral, the high altar seems to have been originally placed in the crossing of the eastern transepts in the thirteenth century, but before the fifteenth it was moved to the east end, according to the general custom of the country. The founder's tomb is usually placed in front of the high altar, and this sometimes enables us to fix the site of it.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY II., A.D. 1154—1189.

THE early part of this reign is the period to which some of our richest examples of the Norman style belong, such as Iffley and Stewkeley. The naves of several of our finest Norman cathedrals belong to this reign, but the work being gradually and quietly carried on, we have comparatively little mention of it in history. All of these are late Norman, and after the first twenty years of this reign the approaching change becomes very evident.

The style which we in England properly call the Norman style, and which our fathers called the Saxon style, is called by the French antiquaries, with equal propriety, Anglo-Norman, for it prevailed equally in Normandy as in England, and there is scarcely any distinction in style until after the time of Henry II. In considering the history and progress of architecture, we should always remember the extent of the dominions of Henry II., and the necessary intercourse of the inhabitants of the different provinces of his dominions [o].

It is chiefly to this long and peaceful reign of thirty-five years that the very numerous examples of the Transitional period belong.]

A.D. 1155—1177. Peterborough Cathedral. Benedict, Prior of Canterbury, is made abbot of Peterborough, and he caused to be constructed of stone and wood the whole of the nave, from the towers to the west front, and the chapel at the gate of the monastery, in honour of St. Thomas the Martyr. The transepts built by Abbot Waterville in continuation of the previous work of the choir commenced in 1117, and in exact conformity with it, in the pure Norman style [p].

A.D. 1160. Iffley Church [q], Oxfordshire, nave and tower, and west front, with the very rich doorways and tower-arches.

A.D. 1160—1180. Christ Church Cathedral, Oxford, is a fine example of late Norman and early transitional work. It was consecrated in 1180, and was probably building for about twenty years previously: the confirmation, by Pope Adrian IV. [r], of the charters granting the Saxon monastery of St. Frideswide to the Norman monks was not obtained until 1158, and it is not probable that they began to rebuild their church until their property was secured. The prior at this period was Robert of Cricklade, called Canutus, a man of considerable eminence, some of whose writings were in existence in the time of Leland. Under his superintendence the church was entirely rebuilt from the foundations, and without doubt on a larger scale than

[o] The style of Anjou and Poitou is very distinct from the Norman, and is called by some of the French antiquaries the Plantagenet style, which is not very correct; it is now more commonly called the Angevine style, and although it is not confined to Anjou, this is perhaps the best name for it.

[p] *Chron. Ang.*, Petriburgense sub anno 1177. *Mon. Ang.*, vol. i. p. 352. For engravings, see *Mon. Ang.*, Britton, and other historians of the cathedral; Sharpe's "Parallels," &c.

[q] It was a cell to Kenilworth, see A.D. 1122, given to it by Juliana de St. Remi, in this reign.

[r] Charter of Henry II., Confirmatio Papæ Hadriani, ap. *Mon. Ang.*, vol. ii. p. 147.

before, as the Saxon church does not appear to have been destroyed until this period. The design of the present structure is very remarkable; the lofty arched recesses, which are carried up over the actual arches and the triforium, giving the idea of a subsequent work carried over the older work; but an examination of the construction shews that this is not the case, that it was all built at one time, and that none of it is earlier than about 1160. Precisely the same design occurs in a part of Romsey Abbey church, Hampshire, and very similar ones may be seen in other places: lofty arched recesses occur in Dunstable Priory church, Bedfordshire, where Perpendicular windows have been inserted in the triforium, but the original design was the same [s]. This design is common in Italy, both before and after that period. The peculiarity is that the capitals give the idea of being cut in half: one half used to carry the arch of the aisles, the other half to carry the arch of the vault across the central space.

A.D. 1161—1191. Evesham Abbey. The nave of the church and the cloister completed; the bakehouse, the granary, the infirmary, and a dormitory built by Abbot Adam Cluny [t], who had been a monk of Cluny, then prior of Bermondsey, and abbot of Evesham; "he did many good works towards the monastery, both in building and adorning it."

A.D. 1165—1191. The hall of Oakham Castle, Rutlandshire, built by Walkelin de Ferrers [u], is an excellent specimen of transitional work. It retains a great deal of the Norman character, but late and rich: the capitals are very similar to some of those at Canterbury, and more like French work than the usual English character; the tooth-ornament is freely introduced; the windows are round-headed within and pointed without, with good shafts in the jambs, and the tooth-ornament down each side of the shafts.

A.D. 1169. Lanercost Priory, Cumberland, was founded by Robert de Vallebois, Lord of Gilsland, and the church was dedicated in 1169 by Bernard, Bishop of Carlisle [x]. The remains are considerable, and although part has been rebuilt, the original part is a good example of transitional work.

A.D. 1171—1200. Norwich Cathedral, burnt by an accidental fire, and restored soon afterwards [y], under Bishop John of Oxford. It is one of our finest examples of the Norman style.

A.D. 1172. Repton Church, Derbyshire. The Saxon monastery here was destroyed by the Danes about the year 1172. Maud, widow to Ranulph, second earl of Chester, who had previously founded a priory of Austin Canons eleven years before at Calke in this county, removed the greater part of them here, having prepared a church and con-

[s] For engravings see Ingram's "Memorials of Oxford," and details in the "Glossary of Architecture," and p. 53.

[t] Harleian MS. 3673, fol. 180 b., ap. *Mon. Ang.*, vol. vi. p. 2.

[u] Whatever documentary evidence is extant was collected by the Rev. G. H. Hartshorne, and printed in the "Archæological Journal," with engravings and plan, vol. v., 1848, pp. 124—142.

[x] Charter of the founder, MS., in Naworth Castle; confirmation of Richard II.; ap. *Mon. Ang.*, vol. vi. p. 237. For engravings, see the *Mon. Ang.*, &c.

[y] Cotton, *Annales Eccl. Norw.*, ap. Wharton, *Anglia Sacra*, vol. i. p. 397; and *Mon. Ang.*, vol. iv. pp. 1, 2. For engravings, see *Mon. Ang.*, Britton, Murray, &c.

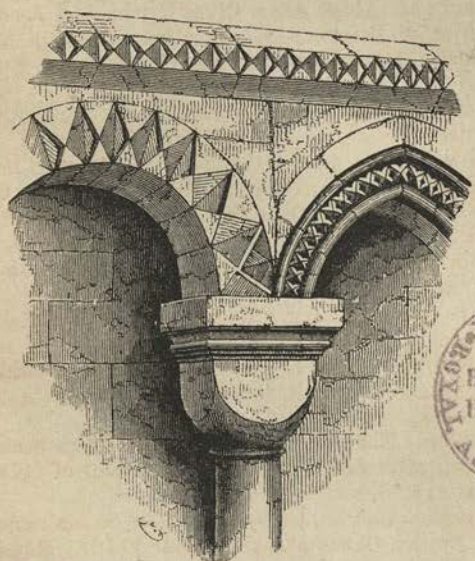
ventual buildings for their reception, Calke becoming from that time a cell to Repingdon, or Repton, and so continuing till the dissolution [z].

A.D. 1174. Chapel of Holyrood Palace, Edinburgh. The original foundations were within the walls of the castle, where the early Norman chapel still remains. The establishment was removed to its present site at this date, when an English yeoman had possession of the castle. Style, transitional Norman and Early English; very good and rich work [a].

A.D. 1174—1189. The nave and west tower of Ely Abbey church, now the cathedral, carried on and completed by Bishop Geoffrey, called Ridel [b]. It is in continuation of the previous work, and in pure Norman style.

A.D. 1175. Whitby Abbey, Yorkshire, destroyed during an incursion of the Danes, and the present buildings commenced after this period [c].

A.D. 1175—1184. The choir of Canterbury Cathedral has long been considered as the type *par excellence* of the transition in England,



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Part of Arcade, Canterbury, shewing the junction of the old and new work.

and a better example could not be desired. The minute description of the progress of the work by Gervase, an eye-witness of it, and the full corroboration of his history afforded by a careful examination of the building itself as demonstrated by Professor Willis, afford together

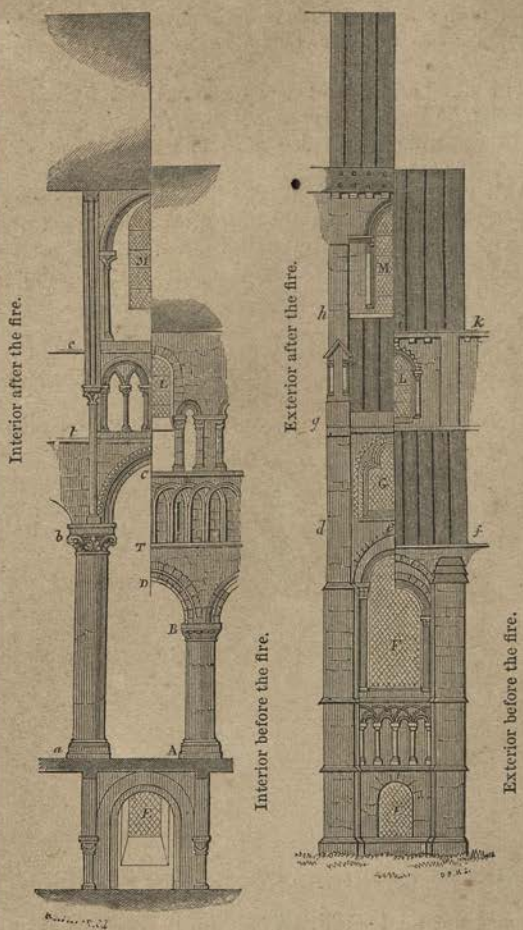
[z] *Mon. Ang.*, vol. vi. p. 429. The charter of Henry III. confirms the gift of the church of St. Wistan at Repton by Ranulph, earl of Chester.

[a] For engravings, see Billings, &c.

[b] For the previous history, see A.D. 1083. "Novum opus usque occidentem cum turre ad cumulum fere perfecit." Monast. Eliensis Hist. ap. *Ang. Sacr.*, vol. i. p. 631, et *Mon. Ang.*, vol. i. p. 462. For engravings, see Bentham's and Miller's Histories of Ely.

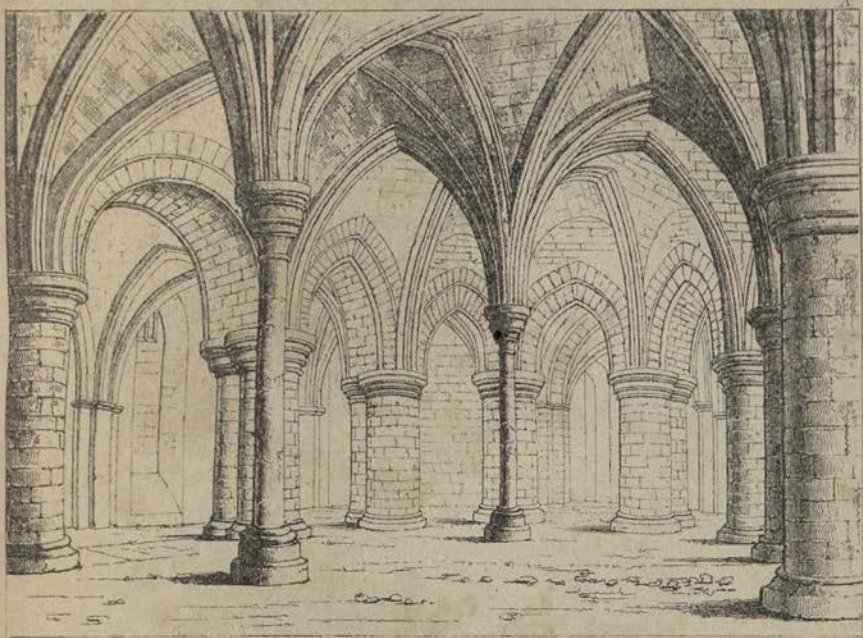
[c] *Mon. Ang.*, vol. i. p. 407.

such undeniable evidence as probably no other building possesses. The portions of the old choir which have been preserved afford excellent opportunity for comparison and contrast with the new work, and the descriptions of Gervase are borne out in every part. He ex-


Interior after the fire.
Interior before the fire.
Exterior after the fire.
Exterior before the fire.
A B. Pillar of old work.
C. Triforium passage, or Clerestory gallery, in old work.
D. Arch of old work.
E. Window of Crypt.
F. Window of Aisle.
G. Window of Triforium in new work.
LL. Clerestory Window of old work.
MM. Clerestory Window of new work.
a b. Pillar of new work.
c. String-course.
d e. Tabling of new work.
e f. Eaves of old work.
g. Roof of Aisle.
h i. Tabling under the new Clerestory.
i k. Top of the old wall.

Compartment of the Corona, A.D. 1184.
(From Willis's "Canterbury.")

pressly says that all the ornament of the old choir was executed with the axe, and not with the chisel, and an examination of the ornamental arcades still remaining proves this to be correct. And yet this choir was called the "Glorious Choir of Conrad," and was the finest work that had been executed in England in its day. The great progress that had been made in the art of construction and in sculpture during the half century which intervened between the completion of that

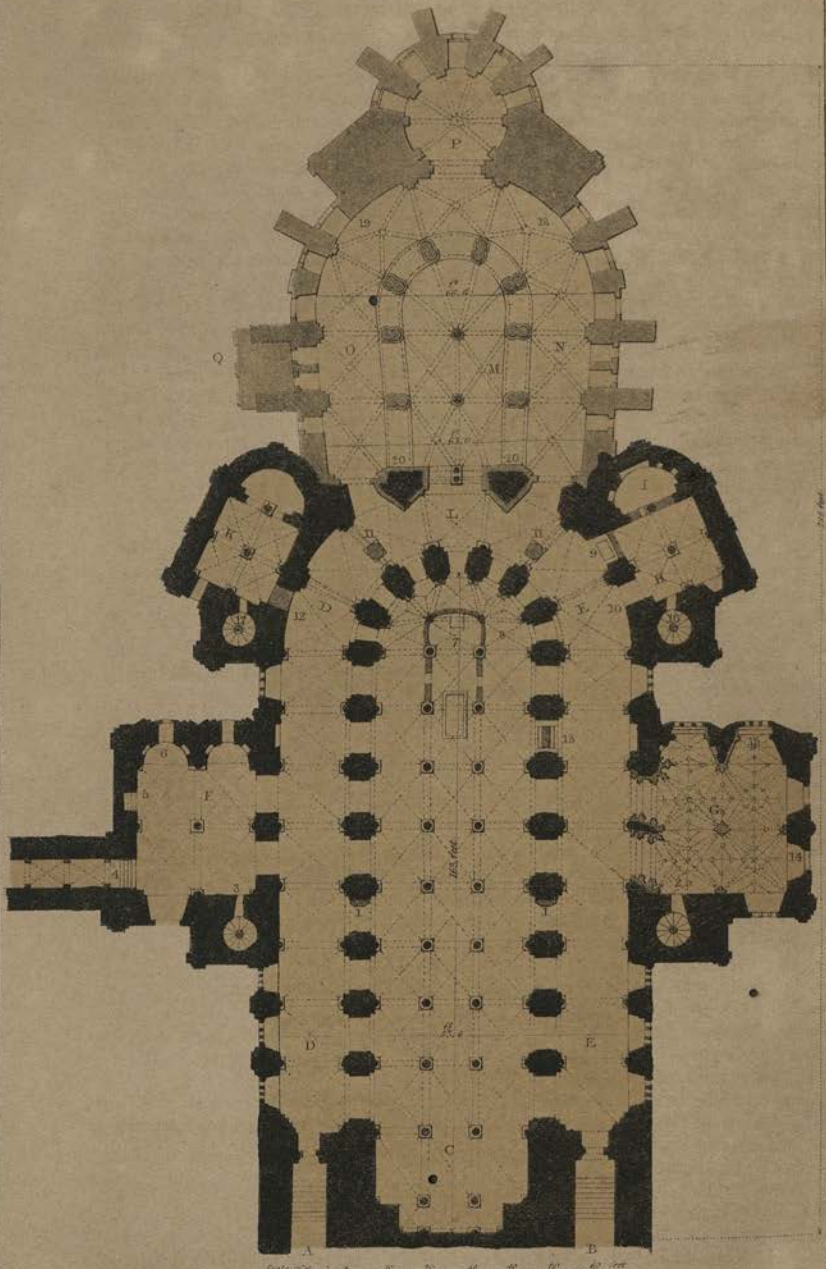


C. Bacher del. from Sketches by G. Cattermole

J. Le Keux fc.

CANTERBURY CATHEDRAL.

CRYPTS. A. Trinity Chapel &c. B. Choir &c.



C. Hacker del.

CANTERBURY CATHEDRAL CHURCH.

CRYPTS

work and the great fire by which it was almost destroyed, is too evident to be questioned. The precise words of Gervase are important:—

"It has been stated that after the fire nearly all the old portions of the choir were destroyed, and changed into somewhat new and of a more noble fashion; the difference between the two works may now be enumerated. The pillars of the old and new work are alike in form and thickness, but different in length; for the new pillars were elongated by almost twelve feet. In the *old capitals the work was plain, in the new ones exquisite in sculpture.* There the circuit of the choir had twenty-two pillars, here are twenty-eight. There the arches and everything else was plain, *or sculptured with an axe and not with a chisel;* but here, almost throughout, is appropriate sculpture. No marble columns were there, but here are innumerable ones. There in the circuit around the choir the vaults were plain, but here they are arch-ribbed, and have key-stones. There a wall set upon pillars divided the crosses [transepts] from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one key-stone, which is placed in the middle of the great vault, which rests upon the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tufa. There was a single triforium, but here are two in the choir, and a third in the aisle of the church. All which will be better understood by inspection than by any description."

References to the Plans of the Crypt.

A. View of the eastern part of the crypt, 1175—1184.
B. View of the western part of the crypt, 1073—1080.

Plan—Total length, 286 feet.
1, 1. Piers between the nave and aisles.
2, 3. Staircases from the north and south transepts of crypt to the church.
4. Stairs to the exterior of the building on the north side.
5. Niche or recess in the wall near these stairs.
6. Semicircular recess for an altar.
7. Chapel, said to be dedicated to the Virgin Mary, under the usual situation of the high Altar.
8. Aisle round the chapel, within the original apse.
9. Tomb in a recess on south side.
10. Entrance to a dark chapel, or cell, on south side.
11, 11. Piers of modern masonry to support the floor above.
12. Doorway to a dark chapel, or cell, on north side.
13. Tomb of Archbishop Morton, between the piers of south aisle.
14. Window in south transept.
15. Recessed altar on east side of south transept.
16, 17. Staircases in old towers, north and south of original apse.
18, 19. Aisle of crypt under Trinity Chapel.
20, 20. Massive piers at the original termination of the church, now between the two crypts.
A B. Stairs from church to crypt at west end.
C. Nave of the original crypt, 163 feet in length.
D E. Aisles of the original crypt, 83 ft. 6 in. in width across nave and aisles within the walls.
F. North transept.
G. South transept.
H I K. Cells or chapels north and south of original east end.
L. Entrance or passage between the two crypts.
M N O. Nave and aisles of eastern crypt, 66 ft. 6 in. wide in widest part.
P. Vaulted room under Becket's crown.
Q. Foundation of a chapel on north side.

The history of Canterbury can hardly be understood without reference to the views and plan of the crypt on the previous page, in which the work of William the Englishman (1180—1184) is printed in a lighter tint than the older part.

By Gervase's minute account of the work of each year, Professor Willis was enabled, on carefully examining the building itself, to find the joints in the masonry where the cessation for the winter took place, and so to date every arch of the building, and almost every stone. It will be observed that the central part only was rebuilt, the outer walls being preserved up to a certain height and raised. The work began at the west end next the transept, in 1175, and these arches are semicircular, their mouldings and capitals are still Norman although late; but before the completion of the work in 1184, when the corona or extreme eastern chapel was built, the arches have become pointed, and the details almost pure Early English. In the beginning of the fourth year from the commencement of the work, that is, in 1179, the scaffolding gave way under the architect, William of Sens, who fell from the height of fifty feet; but, though much injured, he was not killed, and he continued for some months to direct the works from his bed, with the help of a young monk whom he had selected for the purpose, and who afterwards carried on the work on his own responsibility, with the help of such advice and instructions as he had received from the master. The successor was called "William the Englishman." The change of style became more rapid after this period, but there does not seem ground for supposing that it would have been otherwise, had William of Sens been able himself to complete the work he had so well begun. Much of the credit, however, must belong to his successor, who is described by Gervase as "William by name, English by nation, small in body, but in workmanship of many kinds acute and honest." As was frequently the case, the pupil was in advance of his master; but William of Sens was much restricted by the necessity of making his choir correspond with the old work preserved in the aisles, whereas his successor was freed from this restraint, the old work not extending to the eastern chapel, or corona; and in the transepts, which were out of sight from the choir, the newer style was more freely adopted.—It would be a mistake to suppose that the style of the new work at Canterbury was at all unique, or much in advance of other buildings of the same period. It would appear from Gervase's account that when the monks in their first consternation at the calamity which had befallen them called in the most eminent architects of England and France for competition, they preferred William of Sens rather because he was more conservative than the rest, than because he was in advance of the age. The general voice of the other architects recommended the entire pulling down of the remains of the old building, and erecting a new one in its place; William of Sens undertook to preserve as much as possible of the old work, and restore it. The monks having a great affection for their old "Glorious Choir of Conrad," preferred this plan and adopted it. He had previously rebuilt part of Sens Cathedral, the pier-arches of the nave and vaulted side-aisles of which are almost identical with Canterbury.

A.D. 1176—1186. Witham Friary Church, Somerset. The buildings of this Carthusian Friary, the earliest in England of that order, were erected by S. Hugh of Avalon, near Grenoble, in Burgundy, afterwards Bishop of Lincoln. The present parish church was the church of the lay brethren; it is a simple parallelogram without aisles, with a stone vault having ribs springing from corbels of transitional character. The exterior has been spoiled in the time of George III., and the windows, which were narrow lancets, have been widened to give more light, giving them the look of earlier Norman windows. The whole of the work is extremely plain; almost the only characteristic feature consists of the corbels to the vault-ribs, the mouldings of which are transitional [d].

A.D. 1177. Byland Cistercian Abbey, Yorkshire. This abbey was founded in 1143, but the site removed at this date [e]. The style is late Norman and transitional; the side windows are round-headed, the west front has lancet windows and an Early English doorway.

"The monks having cleared a large tract of woodland, and drained the marshes, removed again, on the eve of All Saints', A.D. 1177, 23 Hen. II., a little more to the eastward, where this abbey, dedicated to the Blessed Virgin Mary, at length was settled, having a noble church and monastery," which continued in a flourishing state to the dissolution [f].

Of the previous buildings the remains are slight, but on their final site the west end and part of the nave remain, and afford a fine example of the period of transition.

A.D. 1180—1200. Church of St. Thomas à Becket, Portsmouth [g]. It appears that about the first date John de Gisors granted to the church and canons of St. Mary of Southwick, a place to erect a chapel in honour of St. Thomas of Canterbury, on his land called Sudeweda, in the island of Portsea, containing thirteen perches in length and twelve in width. There is, beside, a charter of Richard Toclyve, bishop of Winchester, addressed to Godfrey, prior of Southwick, in which, among other things, he confirms to the priory the *chapel of St. Thomas the Martyr*, which they *had begun to build*, with the consent and advice of the said bishop, in their parish of Portsea. Bishop Richard Toclyve was elected May 1, 1173, and died in 1189.

A.D. 1180—1197. Durham Cathedral,—the galilee at the west end, into which women were not allowed to enter, built by Bishop Hugh de Puiset, corruptly Pudsey [h]. The style is of the latest and lightest Norman, and is in fact transitional, but the arches are all round, not pointed.

[d] See *Magna Vita S. Hugonis*, 8vo., 1864, pp. 67, 82—219.

[e] An extract from the register of the abbey to this effect is printed in *Mon. Ang.*, vol. v. p. 343. For engravings, see the "Yorkshire Abbeys" and Sharpe's "Parallels;" *Hist. Will.*, Neubrigensis et Cartæ, ap. *Mon. Ang.*, vol. v. p. 346.

[f] Burton's "Hist. of Yorkshire," from the register of Byland.

[g] From records in the possession of Thomas Thistlethwaite, Esq., of Southwick Park, Hampshire.

[h] [Hugo episcopus] "novum ergo ad orientalem hujus ecclesiæ plagam opus construere cœpit . . . . . misso itaque opere illius, aliud ad occidentem inchoavit in quo muliebris licitè fieret introitus." Gaufridi de Coldingham Hist. Dunelm., ap. Wharton, *Anglia Sacra*, vol. i. p. 722; *Mon. Ang.*, vol. i. p. 226. For engravings, see Carter, Britton, *Mon. Ang.*, &c.

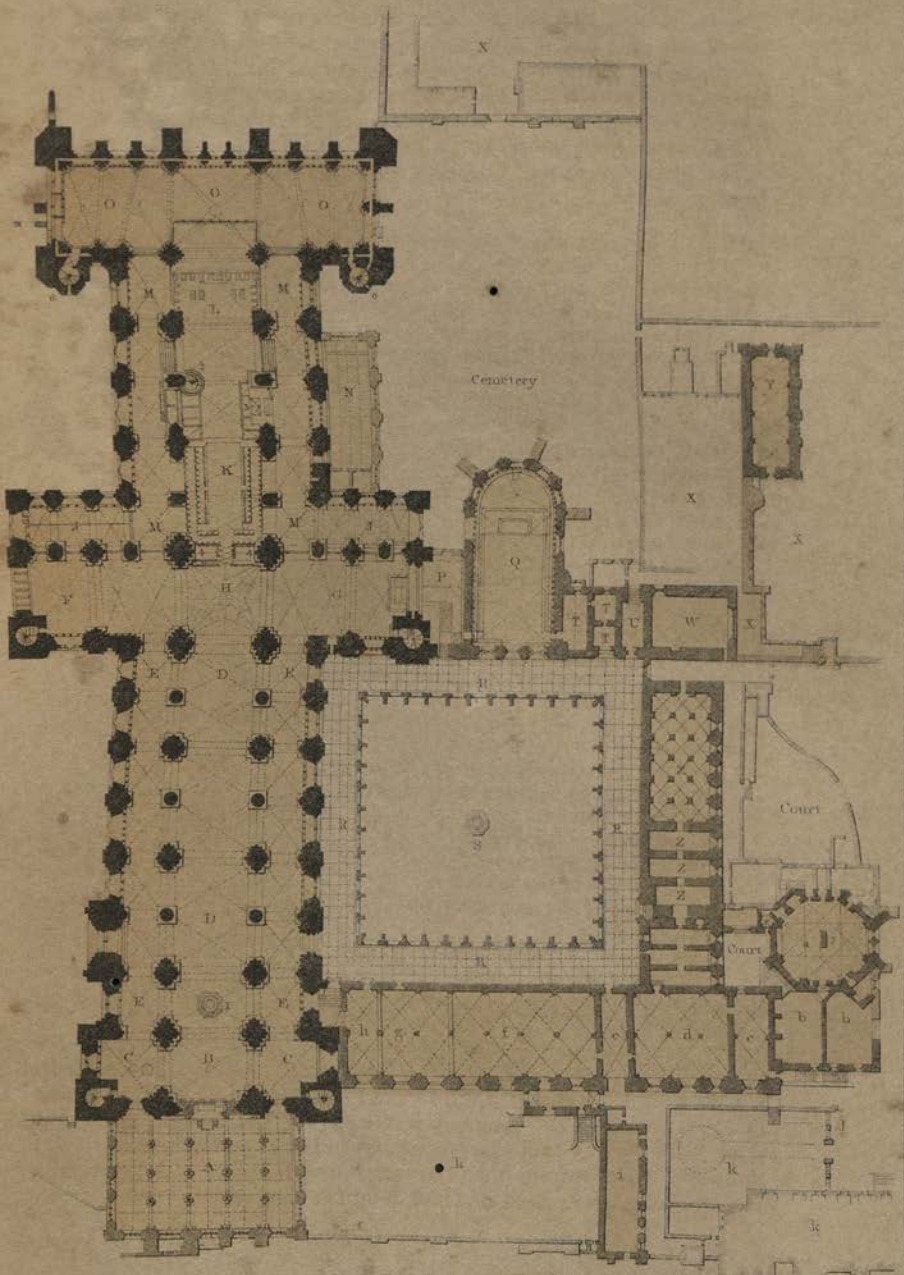
These large western porches are a common feature of this period, both in England and France; they are believed to have been for the use of the pilgrims, who, being penitents, and ordered to make these pilgrimages to particular shrines as a penance for their sins, were not at first admitted within the church. The name given to these large porches was the Galilee or the Narthex; they are frequently an addition to the original fabric, as at Ely and Durham.

This arrangement will be better understood by the annexed plan of Durham :—

A. Galilee, or great western porch, (A.D. 1180—1197,) divided into five aisles by four rows of pillars, three in each row.
B. Vestibule, or space at the west end, called also the atrium, or narthex, and supposed by some to be the same as the "parvise."
C C. Two western towers, height 143 feet; the space under these seems to have formed part of the atrium, or parvise.
D D. Nave, length 203 feet; breadth between the pillars 37 feet; height 70 feet. (A.D. 1104—1133.)
E E. Aisles of nave; breadth of nave and aisles together 82 feet.
F. North transept; length 170 feet.
G. South transept; breadth 59 feet.
H. Central tower; height 210 feet.
I I. Eastern aisle of transept.
K. Choir; length 93 feet from organ-screen to altar-steps; breadth, with aisles, 79 feet; height 70 feet. (A.D. 1093—1104.)
L. The High Altar.
M M. Aisles of the choir.
N. Modern vestry.
O O O. The chapel of the Nine Altars, or Lady-chapel. (A.D. 1220—1242.)
P. An apartment called by Mr. Carter the Parlour.
Q. The chapter-house.
R R R R. The cloisters; length, interior, 145 feet, breadth the same.
S. Remains of a laver, or conduit.
T T T. Small rooms, probably store-rooms.
U. Passage from the cloisters to the deanery.
W. Hall of the deanery.
X X X. Buildings of the Priory.
Y. Crypt of the private chapel.
Z Z Z Z. Basement of the refectory.
a. Great kitchen of the monastery.
b b. Kitchen offices.
c d e f g h. Rooms under the large dormitory.
k k k. Prebendal houses, gardens, &c.

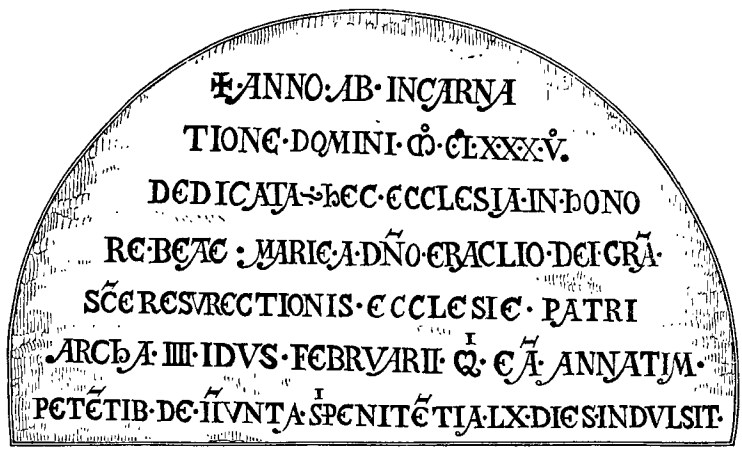
Extreme length, 507 feet outside, 476 inside. Extreme breadth, 194 feet outside, 170 inside.

A.D. 1181—1197. The crypt of Glasgow Cathedral. The cathedral was founded by Bishop Jocelin in 1181, and the crypt was consecrated in 1197, but no great progress was made in the church itself until after 1242, and as there is no apparent change of style nor break in the work, some suppose that the crypt was rebuilt; and the tomb of Bishop Jocelin, who died in 1199, is in the same style.



DURHAM CATHEDRAL
GROUND PLAN

A.D. —— 1185. The Temple Church, London[i]. The round part of the church was completed and dedicated in this year; the style is entirely transitional, with pointed arches, but Norman details, and not very much advanced. The choir is of later date, and in the Early English style. The following inscription is preserved in the wall over the west door:—



A.D. 1185—1200. Glastonbury Abbey, Somersetshire, rebuilt after the great fire which consumed all the previous buildings[k]. The walls of St. Joseph's Chapel are nearly perfect, and a fine example of advanced transition. The remains of the great church are in rather a later style, and for the most part pure Early English.

It appears that the wooden church built by St. Dunstan remained until the time of the great fire, as the early Norman buildings of stone were always constructed in such a substantial manner that it was difficult to destroy them, and they certainly would not burn: and not a vestige of any early Norman masonry or sculpture has ever been found at Glastonbury, although the buildings have now been in ruins for three centuries, and if any early Norman work had been used up as old material, it must have come to light before this time.

A.D. 1187—1199. Chichester Cathedral. Destroyed by a fire, which consumed the whole city. Bishop Seffrid the second "modified the church and his own palace in very good sort. The church was consecrated in 1199[l]. Several important donations to the church at this period are recorded in the *Monasticum Anglicum*.

[i] *Mon. Ang.*, vol. vi. p. 815, where is also an engraving of the interior. Other engravings may be seen in Britton, &c.

[k] Adami de Domersham, Monachi Glaston. Hist. ap. Wharton, *Ang. Sacr.*, vol. i. p. 580; Johan. Glaston.; Gul. Malmesbury. For engravings, see *Vetusta Monumenta*, vol. iv.

[l] *Mon. Ang.*, vol. vi. pp. 1162 and 1169.

OF THE SECOND

OR

EARLY ENGLISH STYLE.

Early English Doors.

As the Norman doors may be said to be all of semicircular arches, these may be said to be all pointed [a], at least all the exterior ornamented ones; for there are small interior doors of this style with flat tops, and the sides of the top supported by a quarter circle from each side. The large doors of this style are often double, the two being divided by either one shaft or several clustered, and a quatrefoil or other ornament over them. The recess of these doors is often as deep as the Norman, but the bands and shafts are more numerous, being smaller; and in the hollow mouldings they are frequently enriched with the peculiar ornament of this style—a singular toothed projection, which, when well executed, has a fine effect. But although this ornament is often used, (and sometimes a still higher enriched moulding, or band of open-work flowers,) there are many doors of this style perfectly plain; of this kind the door of Christchurch, Hants, is a fine specimen.

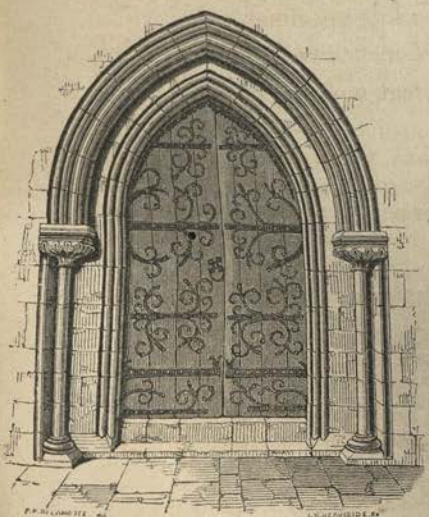
The dripstone is generally clearly marked, and often small, and supported by a head. In many doors, a trefoil, and even cinquefoil feathering is used, the points of which generally finish with balls, roses, or some projecting ornament. The principal moulding of these doors has generally an equilateral arch, but from the depth and number of the mouldings, the exterior becomes often nearly a semicircle. In interiors, and perhaps sometimes too in the exterior, there are instances of doors with a trefoil-headed arch.

The shafts attached to these doors are generally round, but

[a] [This is the general rule, but there are many exceptions; in some districts Early English doorways with semicular arches are extremely common; there is a good example with the original iron scroll-work on the wooden door at Faringdon, Berkshire. The doorways with flat tops, described by Mr. Rickman as confined to the interior, are also frequently found in small external doors, especially on the south side of the chancel, commonly called the priest's door. The name of square-headed trefoil has been given to this form, and is now generally understood as describing it; and it is sometimes called the shouldered arch, and this as a popular name is very expressive. The figure of a man with his head cut off gives exactly the idea, and often the proportions, of a small doorway of this form.]

Faringdon, Berkshire, c. 1200.

St. Cross, Hampshire, c. 1220.



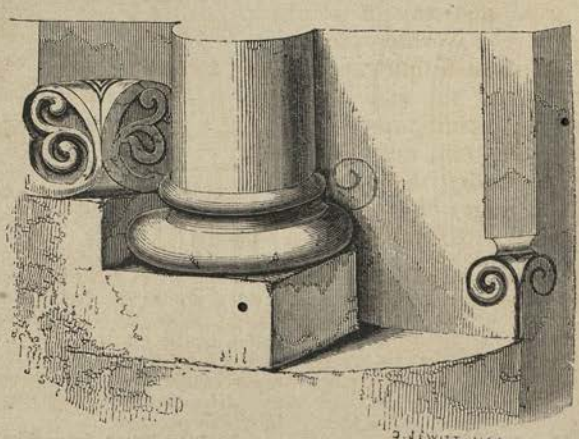
Uffington, Berkshire, c. 1220.

Great Milton, Oxfordshire, c. 1240.

sometimes filleted, and they generally, but not always, stand quite free. They have a variety of capitals, many plain, but many with delicate leaves running up and curling round under the cap-moulding, often looking like Ionic volutes. The bases are various, but a plain round and fillet is often used, and the reversed ogee sometimes introduced.

The most prevalent base, and what is used not only to shafts, but sometimes as a base tablet, is curious, from its likeness to the Grecian attic base: like that, it consists of two rounds, with a hollow between, and that hollow is often deepened, so that if water gets into it the water remains, and it is almost the only instance of a moulding used in English work which will hold water, they being in general so constructed as entirely to free themselves of rain, and in a great measure of snow.

Winchester Cathedral, Bp. Lucy, A.D. 1200.



Base, South Door, Stanwick, Northamptonshire, c. 1200.[b]

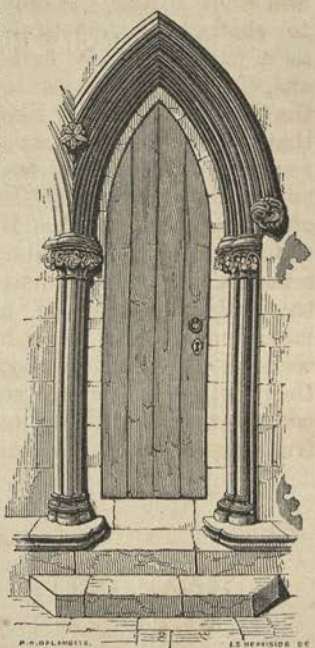
All these mouldings are cut with great boldness, the hollows form fine deep shadows, and the rich bands of open-work leaves

Open Foliage, Tomb of Archbishop Walter Gray, York, A.D. 1255.

are as beautiful as those executed at any subsequent period, being sometimes entirely hollow, and having no support but the attachment at the sides and the connection of the leaves themselves. These doors are not so numerous as the Norman, yet many still remain in perfect preservation: York, Lincoln, Chichester, and Salisbury[c] have extremely fine ones, and Beverley Minster one, of which the mouldings are bolder than most others.

The door of the transept at York, and those of the choir-aisles at Lincoln, have bands of the richest execution, [these are at the west end of the aisles of St. Hugh's choir in the transepts, they were built after the fall of the central tower about 1250]; there is also a fine double door at St. Cross. (See p. 113.)

[The west doorway of Higham Ferrars Church, Northamptonshire, is a very rich and fine example of a double door: the smaller doors have low segmental heads under a lofty pointed arch, and the space thus formed, called the tympan, is filled with a series of small groups of sculpture of great merit. (See Plate.)]



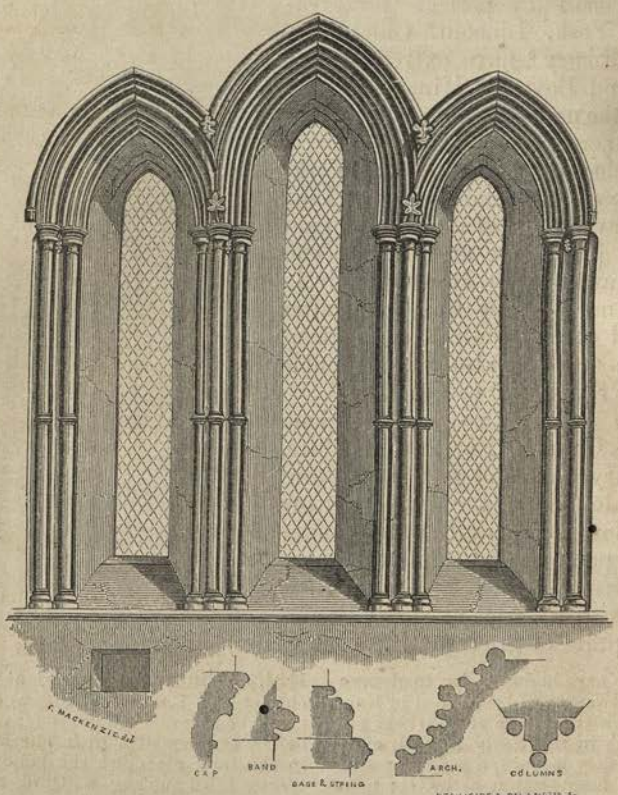
Doorway in Screen, Lincoln Cathedral, c. 1200.

[b] [We have had occasion to observe the great variety of bases used in Norman work even from the earliest period, but in the Early English style little variety is used, a pattern seems to have been arrived at by common consent, and very generally adhered to: it occurs even in the earliest examples of this style, as in the transept and eastern chapel of Canterbury in 1184, and in De Lucy's work at Winchester in 1200, (see the woodcut above,) and continued in use for nearly half a century with little alteration; in the later examples the hollow becomes filled up by a third round moulding, and gradually merges into the following style.]

[c] See Glossary, vol. ii. Pl. 78.

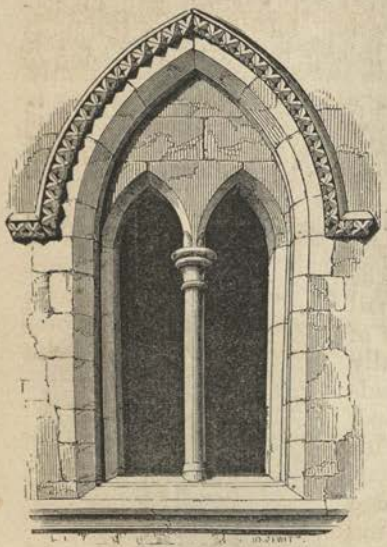
Lichfield Cathedral presents a door curious for its resemblance to some foreign cathedrals[d]; it is placed in a shallow porch formed in the thickness of the wall, the arch of which is richly feathered, and otherwise ornamented; the interior aperture is divided into two doorways by a pier of shafts, and this pier, as well as the side piers of both the apertures, has a statue fixed against it, resting on a corbel and crowned with a canopy. The recess is groined, and the whole is worked with great delicacy, and full of rich ornament; the interior portion is in tolerable preservation, the exterior much decayed; the doors appear original, and are covered with beautiful ramifications of scroll-work, in iron. Indeed, there are many wooden doors, both of this style and Norman, which seem to be of the same age as the stone-work.

Early English Windows[e].



Polebrook, Northamptonshire, c. 1220.

[d] See Glossary, vol. ii. Pl. 79.
[e] Ibid., Pls. 226, 229, 230, 231, 233, 237—240, 242, 243, 255, 258, 263.



Breadsall, Derbyshire, c. 1200.

Oundle, Northamptonshire, c. 1200.

Romsey Abbey, c. 1220.

Stanwick, Northamptonshire, c. 1220.

These are, almost universally, long, narrow, and lancet-headed, generally without feathering, but in some instances trefoiled. [These last generally belong to the later division of the style.]

A variety of appearance results from the combination of this single shape of window. At Salisbury, one of the earliest complete buildings remaining, there are combinations of two, three, five, and seven.

Where there are two, there is often a trefoil or quatrefoil between the heads; and in large buildings, where there are three or more, the division is often so small that they seem to be the lights of a large window, but they are really separate windows, having their heads formed from individual centres, and, in general, separate dripstones. This is the case even at Westminster, where they approach nearer to a division by mullions, from having a small triangle pierced beside the quatrefoil, and a general dripstone over all. It appears that the double window, with a circle over it, sometimes pierced and sometimes not, began to be used early in the style, for we find it at Salisbury; and this continued the ornamented window till the latest period of the style: it was indeed only making a double door into a window. [Of this kind the west window of Raunds Church, Northamptonshire, is a very fine example; the lower part is now blocked up, but enough remains to restore it perfectly in the drawing. (See Plate.)] In the more advanced period it was doubled into a four-light window—at Salisbury, in the cloisters and chapter-house; and the east window of Lincoln Cathedral is of eight lights, formed by doubling the four-light, still making the circle the ornament. This window is, in fact, a Decorated window[f], but together with the whole of that part of the choir is singularly and beautifully accommodated to the style of the rest of the building. In small buildings, the windows are generally plain, with the slope of the opening considerable; and in some small chapels they are very narrow and long. In large buildings they are often ornamented with

Barton Stacey, Northants, c. 1220.

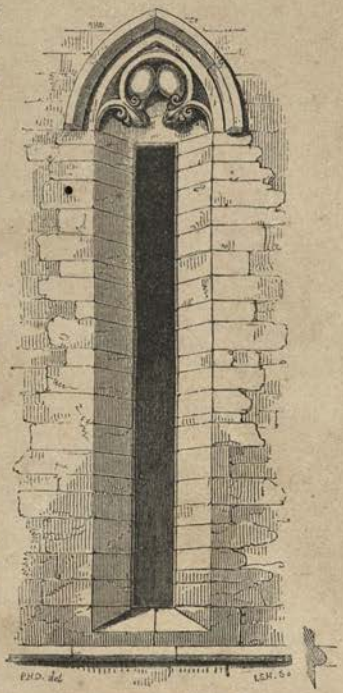
[f] [Its actual date belongs to the Early English period, but quite the close of that style, at the end of the reign of Henry III., when the Decorated style was fast coming in; and bar-tracery being fully developed, the general appearance of the window is rather Decorated than Early English, but the mouldings still belong to the earlier style.]

O. Jewitt. del. J.H. Le Keux.

WEST WINDOW OF RAUNDS CHURCH.

[RESTORED]

very long and slender shafts, which are frequently banded [as at Polebrook, Northamptonshire, p. 116]. Most of our cathedrals contain traces of windows of this character, but some, as at Durham, have tracery added since their original erection. Salisbury, Chichester, Lincoln, Beverley, and York, still remain pure and beautiful; at York north transept are windows nearly fifty feet high, and about six or eight wide, which have a very fine effect.



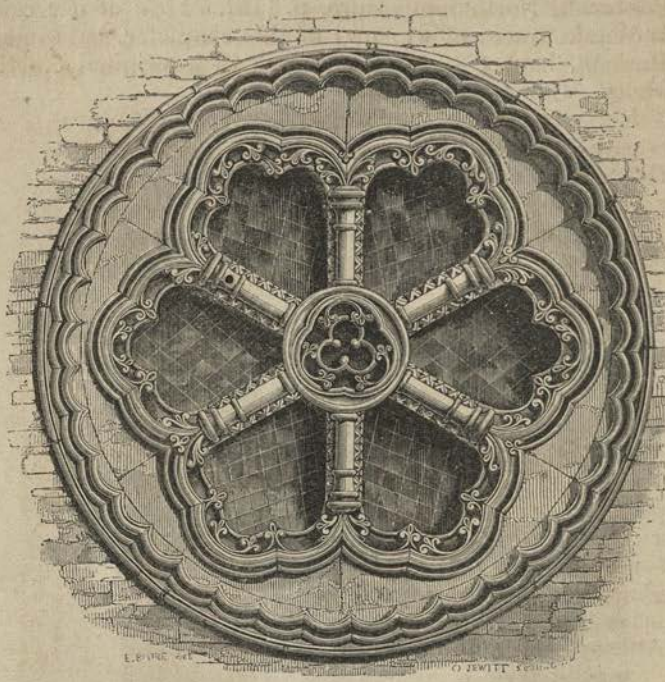
Window of Tower, Ringstead, Northants, c. 1200.

[Some windows of this style are long and narrow, like the usual lancet-shaped windows, but with square tops, and worked quite plain, as in the chancels of Cowley Church, Oxfordshire, and Tixover, Rutlandshire. The same form occurs at Ringstead, Northamptonshire, with an arched head over it, trefoiled and ornamented, but not pierced. Similar loop windows, with square tops, occur occasionally also in Norman work.]

Although the architects of this style worked their ordinary windows thus plain, they bestowed much care on their circles. Beverley Minster, York and Lincoln, have all circles of this style peculiarly fine; that of the south transept at York, usually called the marygold window, is extremely rich, but the tracery of the circles at Westminster is of a much later date[g].

There is in all the long windows of this style one almost universal distinction: from the straight side of the window opening, if a shaft is added, it is mostly insular, and has seldom any connexion with this side, so as to break it into faces, though the shafts are inserted into the sides of the doors, so as to give great variety to the opening. [These shafts are very frequently of the dark-coloured marble called Purbeck, or Petworth, or Forest marble, which takes a high polish, and is composed chiefly of shells, varying in size in

[g] [Sir G. G. Scott found the pattern of the original tracery of this window on one of the tiles in the chapter-house, (see "Gleanings from Westminster Abbey." Pl. IX. Oxford, 1863, 8vo.). The present tracery is much more recent, and comparatively poor.]



Peterborough Cathedral, c. 1220.

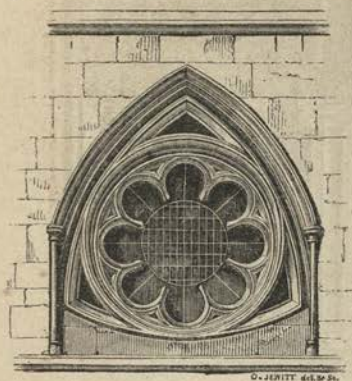
Strixton, Northamptonshire, c. 1250.

Hargrave, Northamptonshire, c. 1220.

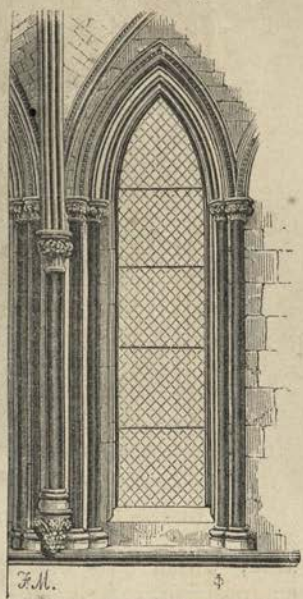
different specimens from the same quarry, but there is no real distinction between these varieties.]

At Westminster Abbey there are a series of windows above those of the aisles, which are formed in spherical equilateral triangles.

[THE CLERE-STOREY WINDOWS in small churches of this style are sometimes plain circles, as at Acton Burnel, Shropshire, or a plain early trefoil or quatrefoil, often enclosed in a circle or a square within, as at Hargrave, Northamptonshire. They are common in that county and in the northern part of Oxfordshire, but in many parts of the country such windows are almost unknown,—the clerestory being most frequently an addition of the Perpendicular style. Small lancet-shaped windows may also be found in clerestoreys, and spherical triangles similar to those at Westminster, but plainer.]



Westminster Abbey, A.D. 1250—1260.

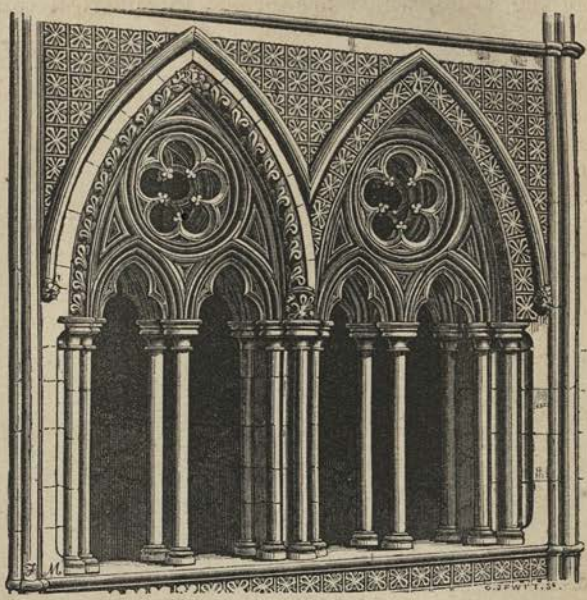


York Cathedral, South Transept, A.D. 1227.

EARLY ENGLISH ARCHES.

The window-arch of this style being generally a lancet-arch, and some persons having considered the shape of the arch to be a very distinguishing feature of the different styles, it may be necessary in this place to say a few words on arches generally. If we examine with care the various remains of the different styles, we shall see no such constancy of arch as has been apprehended; for there are composition lancet arches used both at Henry the Seventh's Chapel, Westminster, and at Bath; and there are flat segmental arches in the Early English part

of York; and upon the whole it will appear, that the architect was not confined to any particular description of arch. The only arch precisely attached to one period is the four-centred



Triforium Arcade, North Transept, Westminster Abbey, A.D. 1250—1260.

arch, which does not appear in windows, &c., if it does in composition, before the Perpendicular style[h].

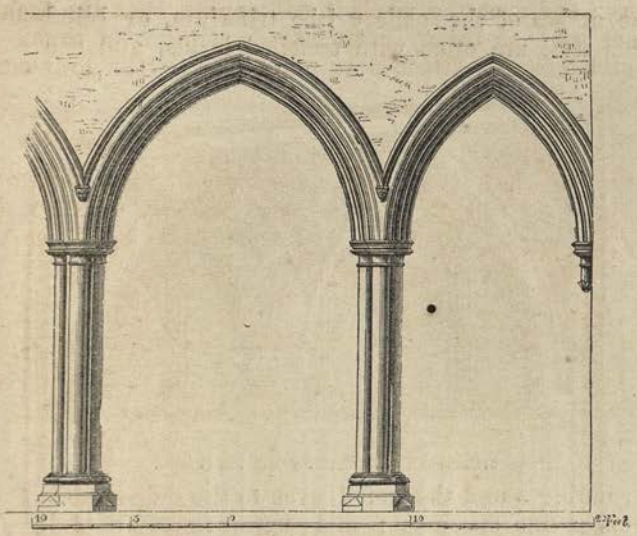
In large buildings, the nave-arches of the Early English style were often lancet, but in some large and many small ones, they are flatter, some of one-third drop, and perhaps even more, and sometimes pointed segmental.

At Canterbury, in the choir, are some curious pointed horse-shoe arches; but these are not common.

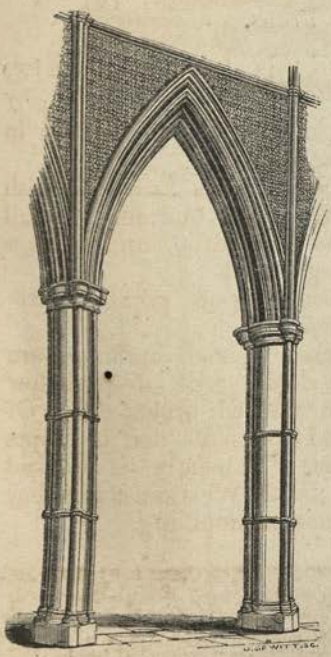
The architraves of the large arches of rich buildings are now beautifully moulded, like the doors, with deep hollow mouldings, often enriched with the toothed ornament[i]. Of this description, York transepts, and the nave and transepts of Lincoln, are beautiful specimens; Salisbury is worked plainer, but not less really beautiful; and Westminster Abbey is nearly plain, but with great boldness of moulding.

[h] [There are a few rare exceptions to this rule, as the doorway to the city schools at Bristol, which has a four-centred arch with pure Early English mouldings. In the crypt of St. Joseph's Chapel at Glastonbury, the Lady-chapel at Christ Church, Oxford, and the pier-arches at Stanwick in Northamptonshire, are other early examples of four-centred arches.]

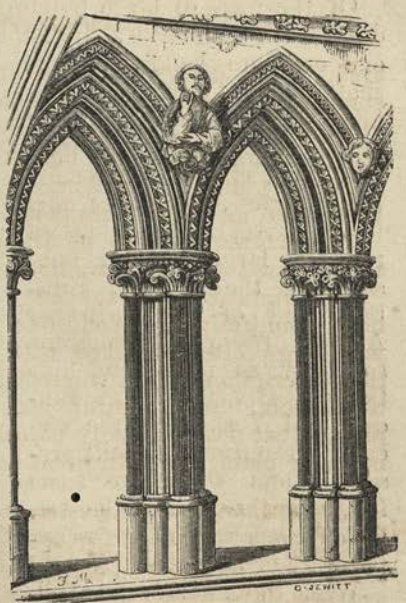
[i] See Glossary, Pls. 121, 122.



Woodford, Northamptonshire, c. 1250.

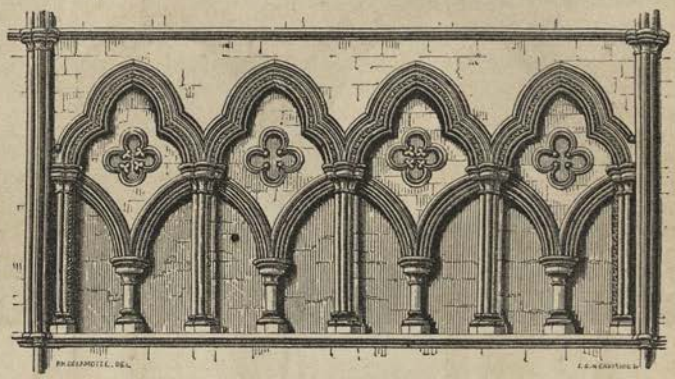


North Transept, Westminster Abbey, A.D. 1250.



Aisles, York Cathedral, A.D. 1227.

The arches of the gallery [the triforium, or blind-storey,] in this style are often with trefoiled heads, and the mould-

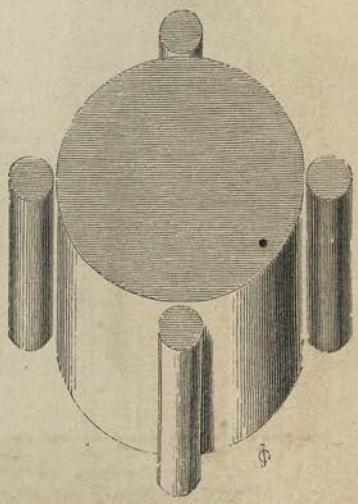


Triforium Arcade, Beverley Minster, c. 1230.

ings running round the trefoil, even to the dripstone. Chester choir is a fine specimen; and there are some plain arches of this description in Winchester Cathedral which are very beautiful.

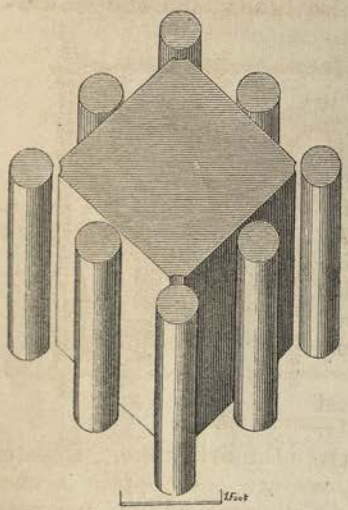
Early English Piers.

Of the piers of large buildings of this style, there are two distinguishing marks: first, the almost constant division, by one or more bands, of the shafts which compose them; and secondly, the arrangement of these shafts for the most part in a circle. In general they are few, sometimes only four, sometimes eight, set round a large circular one: such are the piers of Salisbury and of Westminster Abbey. There are sometimes so many as nearly to hide the centre shaft, as at Lincoln and York; but the circular arrangement is still preserved, and there are some few, as in the choir at Chester, which come very near the appearance of Decorated piers.

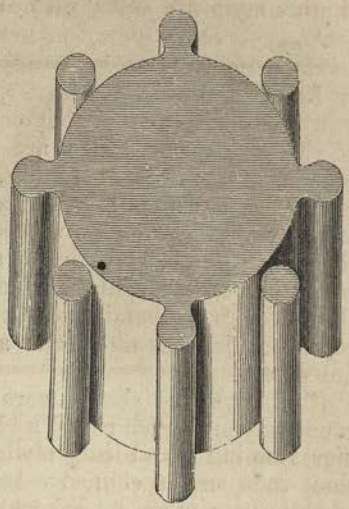


North Transept, Westminster, A.D. 1250.

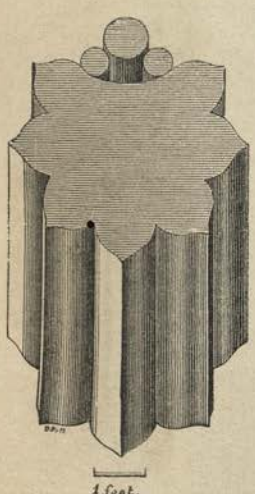
While the circular central pillar is the most common, with the detached shafts arranged round



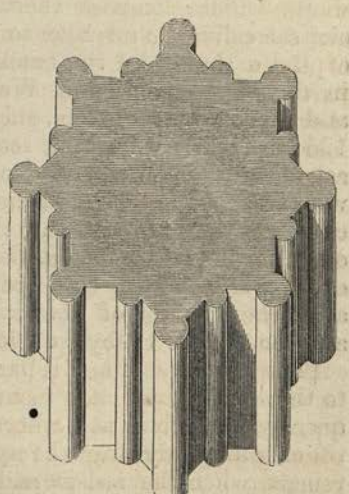
Choir, Lincoln Cathedral, A.D. 1192—1200.



Choir, Westminster, A.D. 1245—1250.



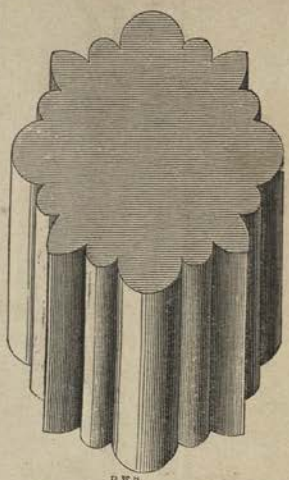
Nave, Selby, Yorkshire, c. 1220.



Nave, St. John's, Cirencester, c. 1250.

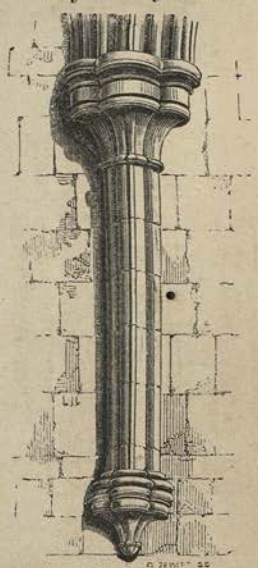
it, many other forms besides the circle also occur, with the shafts arranged round them in the same manner.

Amongst other piers, one not very common deserves to be noticed; it is found at Beverley Minster, and in a few other churches; it consists of shafts, some of which are plain rounds, others filleted rounds, and some whose plan is a spherical triangle, with the edge outwards. At Runcorn Church, Cheshire, is a pier consisting of four of these triangular shafts, with a handsome flowered capital, which has altogether a very fine effect.



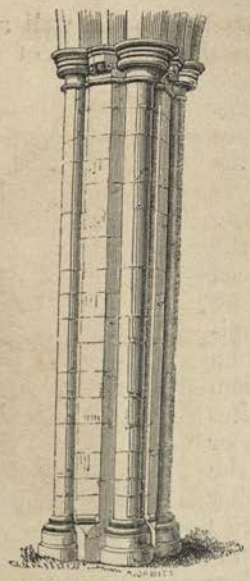
Transept, Beverley, c. 1220.

[Although the shafts were most commonly arranged round a circular pier, this is by no means always the case, the pier, or central column, is sometimes cruciform, as in Wells Cathedral; in other instances octagonal, as at Lichfield, or diamond-shaped, as in St. Hugh's choir at Lincoln, in the original piers; and sometimes the central column is of a form not easy to describe, but which may be called polygonal, as in the nave of Selby Abbey Church, and in St. John's, Cirencester, shewn in the previous page (125). The shafts were at first entirely detached from the central column, and held to it by the capital or base, and the bands only, as in the north transept of Westminster, and the choir at Lincoln, shewn in pp. 125 and 127. But they soon became attached to the central column, and were worked as mouldings, as at Beverley, the choir of Westminster, and the church of St. John, Cirencester (p. 125). Some of the shafts also were pear-shaped, as in the transept of Beverley (p. 127), and the same at Selby (p. 125).]

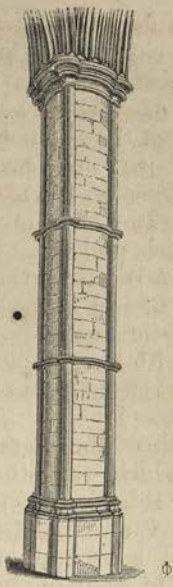


Whitby Abbey, Yorkshire, c. 1220.

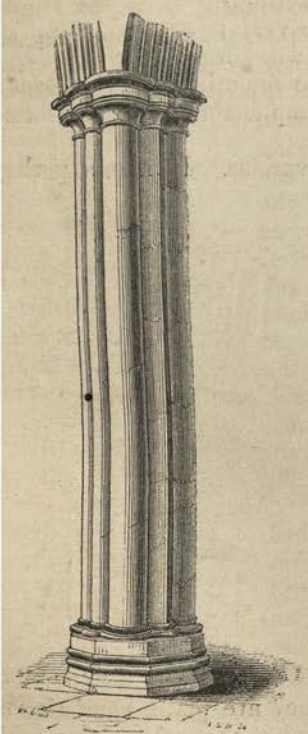
[The responds of half pillars attached to the wall at each end of an arcade frequently differ from the other piers, and the original Early English responds often remain when the arches and the other piers have been rebuilt in a subsequent style.



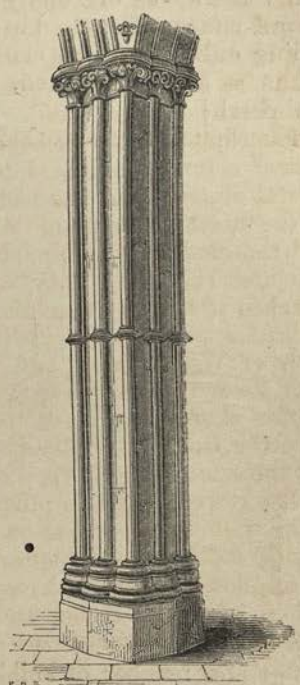
Netley Abbey, c. 1250.



North Transept, Westminster Abbey, A.D. 1250.

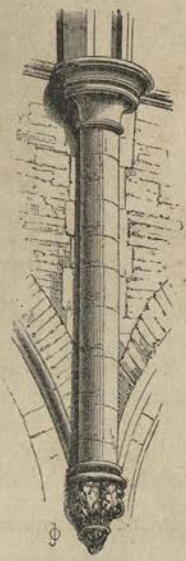


Beverley Minster, c. 1220.



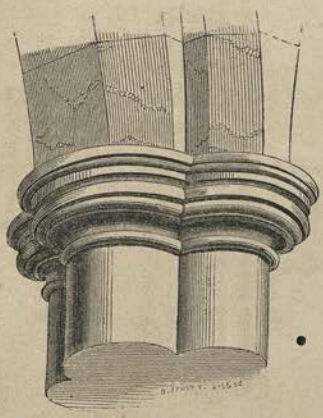
St. Hugh's Choir, Lincoln Cathedral, A.D. 1200.

The vaulting-shafts or half pillars attached to the wall and carrying either the ribs of the vault, or the side posts of the open timber roof, are very characteristic features of this style. They sometimes spring from the ground, and in such cases the lower part of them is attached to the face of the pier, often united in one base with it. In other instances they spring from corbels projecting from the face of the wall, as at Whitby; these are often placed in the spandrel formed by the springing of two arches immediately above the capital, as at Netley. When they spring from corbels it is usually in order to allow room for the canopies of the stalls, and indicates the length of the choir of the monks or canons, which was often extended to the second or third bay of the nave. In other cases the vaulting-shaft is usually carried up from the ground, and is sometimes introduced in front of older pillars. It does not follow that because there are vaulting-shafts there was originally a stone vault; these shafts are often used to carry a wooden ceiling only, and these ceilings are sometimes in the form of vaults, as at Warmington, Northamptonshire, and in Chester Cathedral.]

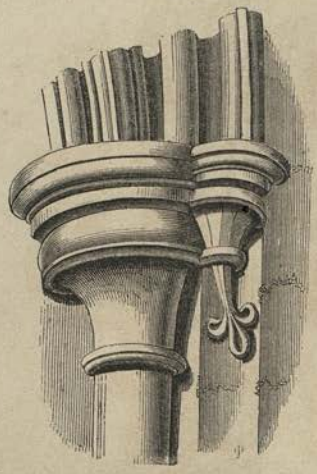


Netley Abbey, Hampshire, c. 1250.

The capitals of these shafts are various. In many, perhaps the greater number of buildings, they are plain, consisting of a bell with a moulding under it, and a sort of capping, with

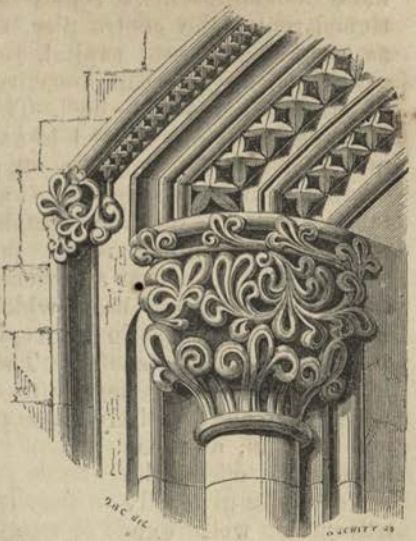


Stanwick, Northamptonshire, c. 1240.



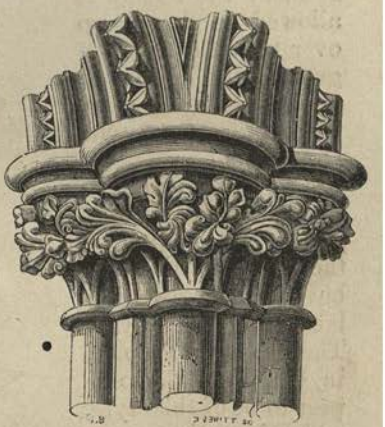
North Aisle of Choir, Westminster, A.D. 1250.

East Transept, Lincoln Cathedral, A.D. 1192—1200.



North Transept, Romsey, Hants, c. 1240.

Tomb of Abp. Walter Gray, York, A.D. 1255.

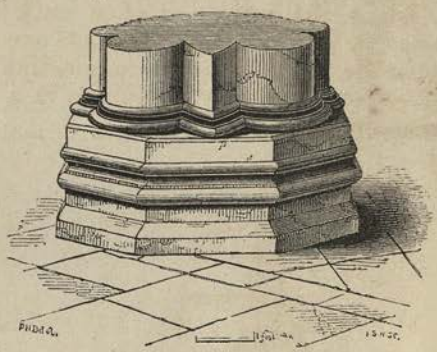


North Transept, York Cathedral, A.D. 1250.

more mouldings above; and these mouldings are often continued round the centre pier, so as to form a general capital, [as at Stanwick, Northamptonshire, Westminster, and Beverley]. The dividing bands are formed of annulets and fillets, and are often continued under windows, &c., as tablets, and are, like the capitals, sometimes continued round the centre shaft. Another and richer capital is sometimes used, which has leaves like those in the capitals of the door shafts. This kind of capital is generally used where the shafts entirely encompass the centre one, as at York and Lincoln, and has a very fine effect, the leaves being generally extremely well executed.

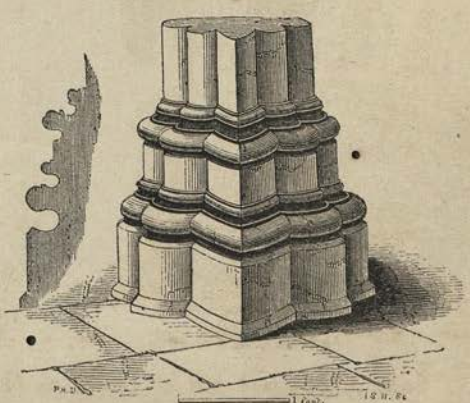
Lincoln Cathedral, A.D. 1200.

[Occasionally heads, or birds, or animals, are introduced among the foliage, as in the beautiful tomb of Archbishop Walter Gray, in York Cathedral. In this instance and at Romsey the foliage is allowed to creep up over the abacus, but in general the abacus is allowed to stand clear with its deep undercut mouldings.]



Beverley Minster, c. 1220.

The bases used are frequently near approaches in contour to the Grecian attic base, but the reversed ogee is sometimes employed. There is another pier, in buildings that appear to be of this style, which is at times very confusing, as the same kind of pier seems to be used in small



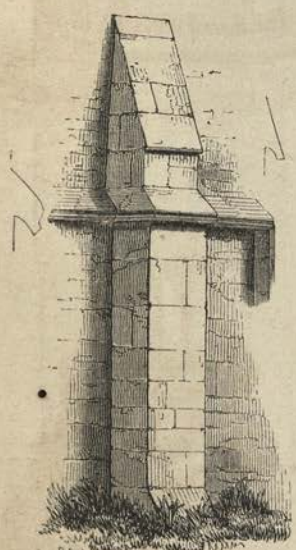
St. Hugh's Choir, Lincoln Cathedral, A.D. 1200.

churches, even to a very late date; this is the plain multangular (generally octagonal) pier, with a plain capital of a few very simple mouldings, and with a plain sloped arch. Piers of this description are very frequent, and it requires great nicety of observation and discrimination to refer them to their proper date; but a minute examination will often, by some small matter, detect their age, though it is impossible to describe the minutiæ without many figures. In general the capitals and bases will carry in their character sufficient marks to determine their date, except in the transition from Early English to Decorated.

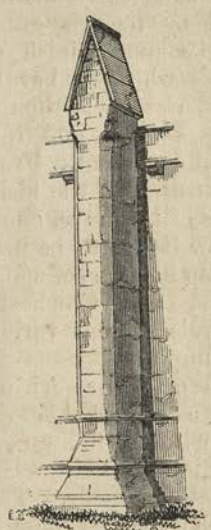
Early English Buttresses.

These are of four descriptions:—

1st. A flat buttress is often used, but it is not always so broad as the Norman; its tablets are more delicate, and it has often the small shaft at the angle, like the Norman. [This kind of buttress generally terminates in a slope under the cornice, as at Ensham.]



Ensham, Oxon, c. 1220.



Whitby Abbey, Yorkshire, c. 1220.

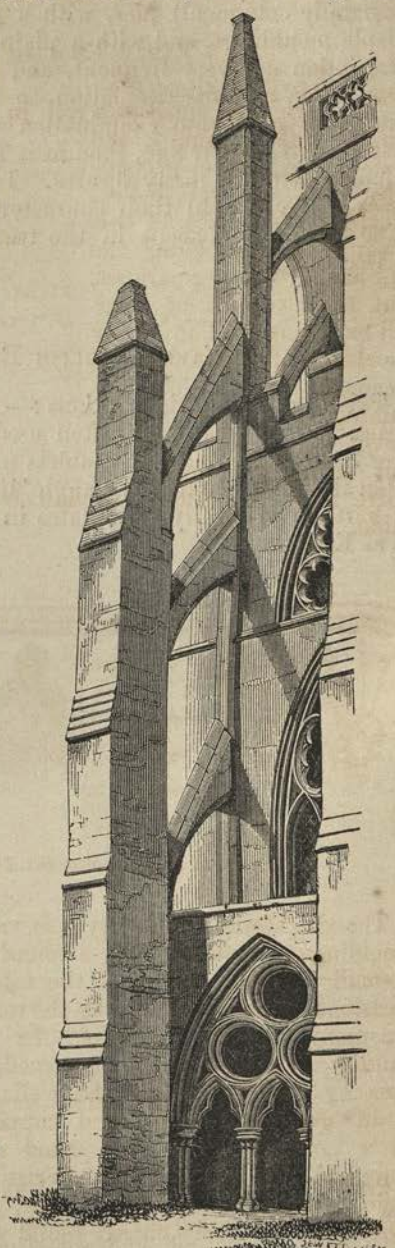
2nd. A buttress not so broad as the flat one, but nearly of the same projection as breadth, and carried up, sometimes with only one set-off, and sometimes without any, and these have often their edges chamfered from the window tablet.

They sometimes have a shaft at the corner, and in large rich buildings are occasionally panelled. These buttresses have also, at times, much more projection than breadth, and are sometimes, as at Salisbury, filled with niches and other ornaments. [They frequently stand up clear above the parapet, as at Whitby.]

3rd. A long slender buttress, of narrow face and great projection in few stages, is used in some towers, but is not very common.

4th. Towards the latter part of this style, the buttress in stages was used, but it is not very common, and is sufficiently distinguished by its triangular head, the usual finish of this style, which can hardly be called a pinnacle, though sometimes it slopes off from the front to a point. From the buttresses of the aisles to those of the nave, choir, &c., now began to be used the flying buttress, of which Salisbury and Chichester Cathedrals present various fine examples.

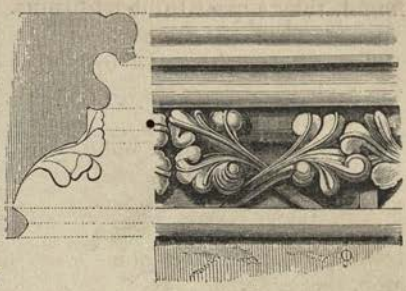
[Westminster Abbey affords a remarkable example, with the flying arch broken into two by an intermediate pinnacle. This arrangement is common in France, but very rare in England. In France it is often carried to such an extent as to have the appearance of scaffolding in stone.]



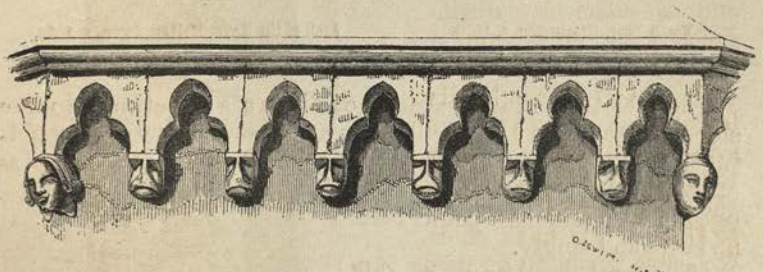
Westminster Abbey, A.D. 1250.

Early English Tablets.

The cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below. There are cornices of this style still resembling the Norman projecting parapet, but they consist of several mouldings. The hollow moulding of the cornice is generally plain, seldom containing flowers or carvings, *except the toothed ornament*, but under the mouldings there is often a series of small arches resembling the corbel-table.



Cornice, York, A.D. 1250.



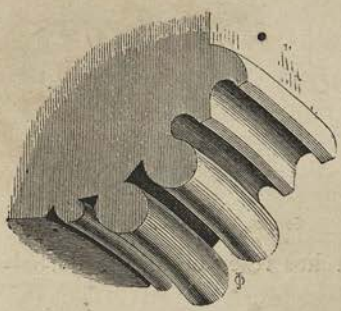
Corbel-table on Tower, Stanwick, Northamptonshire, c. 1220.

The dripstone of this style is various, sometimes of several mouldings, sometimes only a round with a small hollow. It is, in the interior, occasionally ornamented with the toothed ornament, and with flowers. In some buildings, the dripstone is returned, and runs as a tablet along the walls. It is in general narrow, and supported by a corbel, either of a head or a flower; [or a clump of characteristic foliage, as at Swaton, Lincolnshire, or it is sometimes merely curled round without any corbel.]

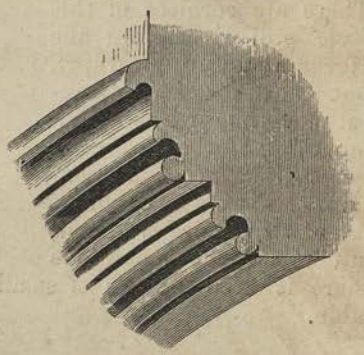
Dripstone Termination, Swaton, Lincolnshire.

There are frequently, in large buildings, in the ornamented parts, [horizontal] bands of trefoils, quatrefoils, &c., some of them very rich.

Although a sort of straight canopy is used over some of the niches of this style, yet it does not appear to have been used over windows or doorways. In some buildings where they are found, they appear to be additions.

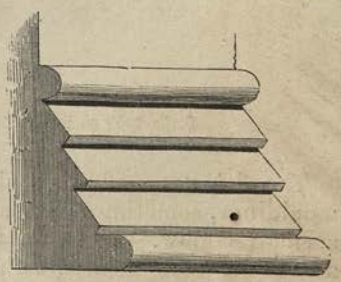


North Door, Kidlington, c. 1220.



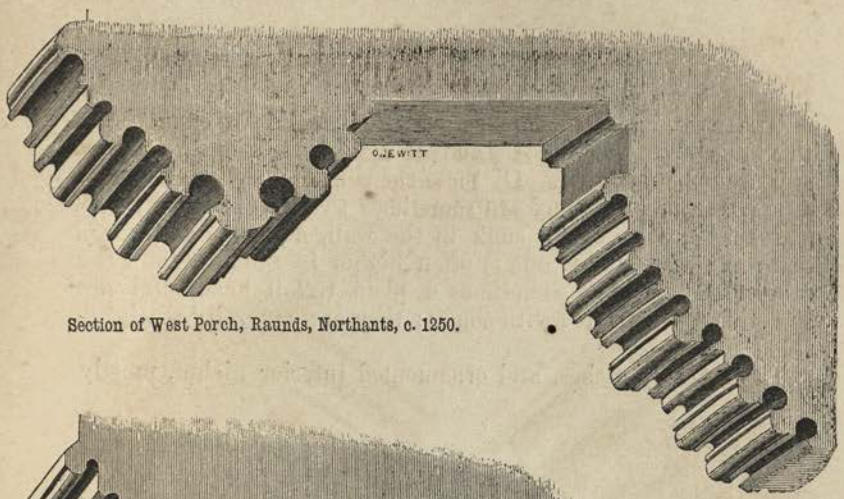
Arch of the Nave, Milton, Oxon, c. 1250.

The tablets forming the base-mouldings are sometimes a mere slope, at others, in large buildings, are of several sets of mouldings, each face projecting farther than the one above it, [as at Salisbury]; but the reversed ogee is very seldom used, at least at large and singly.

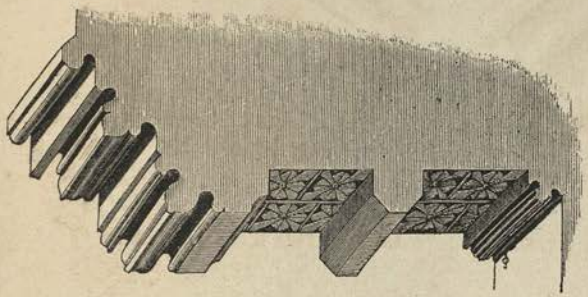


Base-moulding, Salisbury, A.D. 1220.

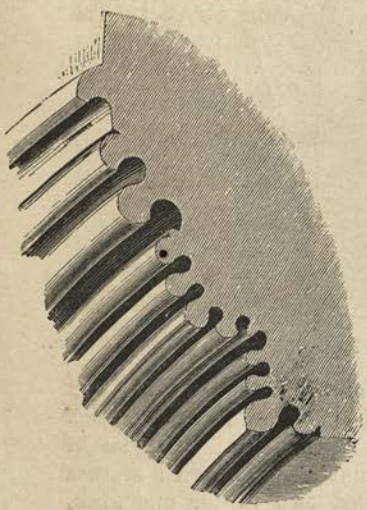
[The arch-mouldings of this style, whether of the pier-arches or of doorways or windows, are generally very bold and deeply cut, and form a very characteristic feature; they consist principally of plain rounds, separated by deep hollows: in very rich examples these hollows are sometimes filled with the tooth-ornament, or with foliage, and the rounds are often filleted; the keel or pear-shaped moulding is also frequently used.]



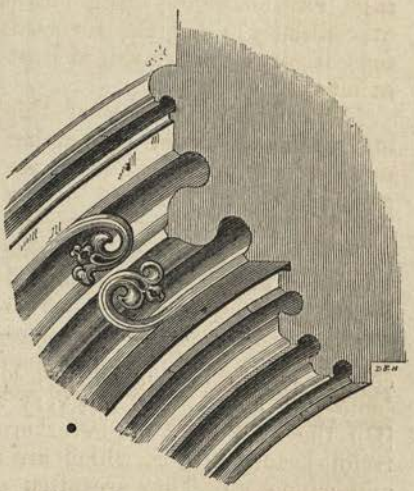
Section of West Porch, Raunds, Northants, c. 1250.



Section of Porch, Higham Ferrers, c. 1220.



Arch of the North Doorway, Milton, Oxon, c. 1220.

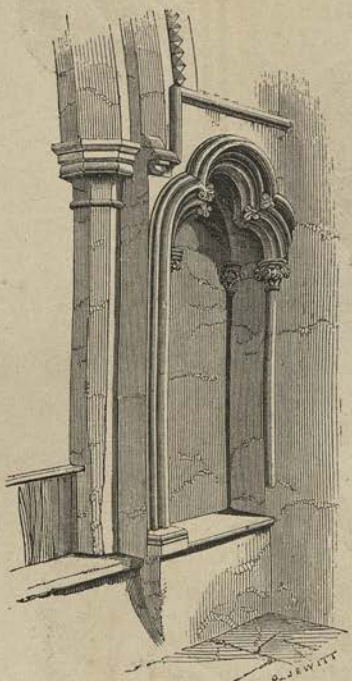


Moulding of Doorway, Woodford, Northants, c. 1250.

Early English Niches.

The most important niches are those found in chancels, in the walls of the south side, and of which the uses do not yet appear to be decided[k]. Of these there are many of all stages of Early English ; there are sometimes two, but oftener three, and they are generally sunk in the wall, and adapted for a seat ; the easternmost one is often higher in the seat than the others. They have sometimes a plain trefoil head, and are sometimes ornamented with shafts ; they are generally straight-sided[l].

The statuary niches, and ornamented interior niches, mostly



Sedile, Stanwick, Northants, c. 1220.

Niche, West Front, Peterborough Cathedral, A.D. 1200.

consist of a series of arches, some of them slope-sided, and some with a small but not very visible pedestal for the statue. [On the west front of Peterborough Cathedral is a series of trefoil-headed arches, which are alternately filled with statues and windows.] They are often grouped two under one arch,

[k] The sedilia, see p. 43.

[l] At Uffington, Berks., is a fine example ; See Glossary, Pl. 189.

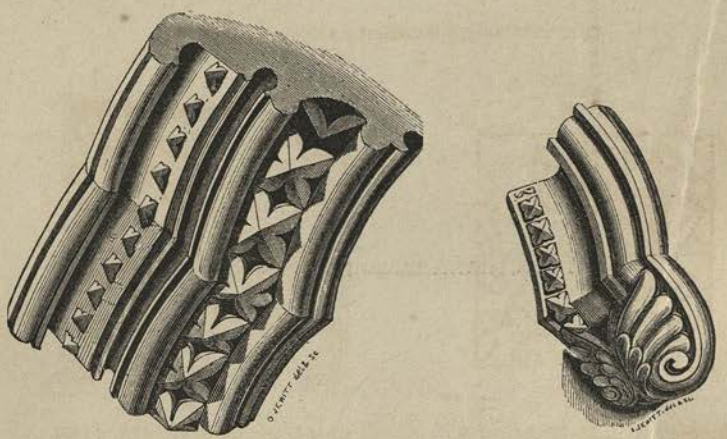
Piscina, Polebrook, Northamptonshire, c. 1220.

Stalls in Chancel, Denford, Northamptonshire, c. 1250.

with an ornamental opening between the small arches and the large one, like the double doors; a straight-sided canopy is sometimes used, and a plain finial. These niches, except the chancel stalls, and the stoup and water-drain, are seldom single, except in buttresses, but mostly in ranges.

Early English Ornaments.

The first ornament to be described is that already noticed as the peculiar distinction of this style, to which it seems nearly, if not exclusively confined; it is the regular progression from the Norman zigzag to the delicate four-leaved flowers so common in Decorated English buildings. Like the zigzag,

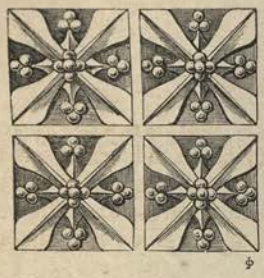


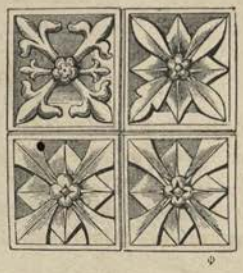
Tooth-Ornament and Dripstone Termination, Piscina, North Transept, York Cathedral, A.D. 1245.

it is generally straight-sided, and not round like the leaves of a flower, though at a distance, in front, it looks much like a small flower. It is very difficult to describe it, and still more so to draw it accurately; it may perhaps be understood by considering it a succession of low, square, pierced pyramids, set on the edges of a hollow moulding. This ornament is used very profusely in the buildings of this style, in Yorkshire and Lincolnshire, and frequently in those of other counties. [It is now generally known by the name of the tooth-ornament. See above, and the capitals from York and Romsey.]

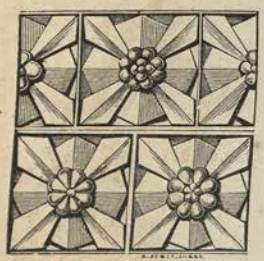
Another ornament, which though not peculiar, in small works, to this style, was seldom, but during its continuance, practised to so large an extent, is the filling of the spaces above the choir-arches with squares, enclosing four-leaved flowers,

[or other leaves, and usually called diaper-work]. This is done at Westminster, at Chichester, and in the screen at Lincoln, in all which the workmanship is extremely good, and it has a very rich effect.

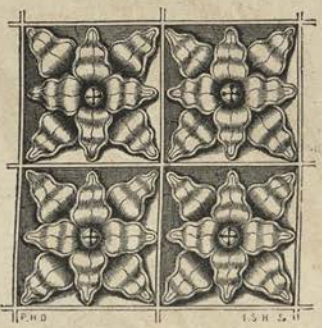




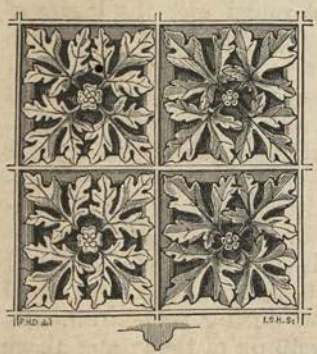
Choir and Transept, Westminster Abbey, 1240–1250.

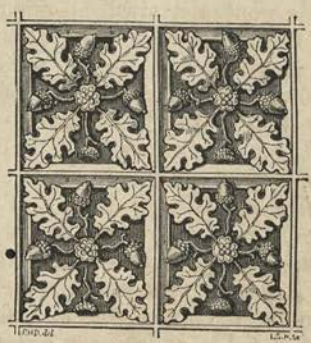


Higham Ferrers, Northants, c. 1220.



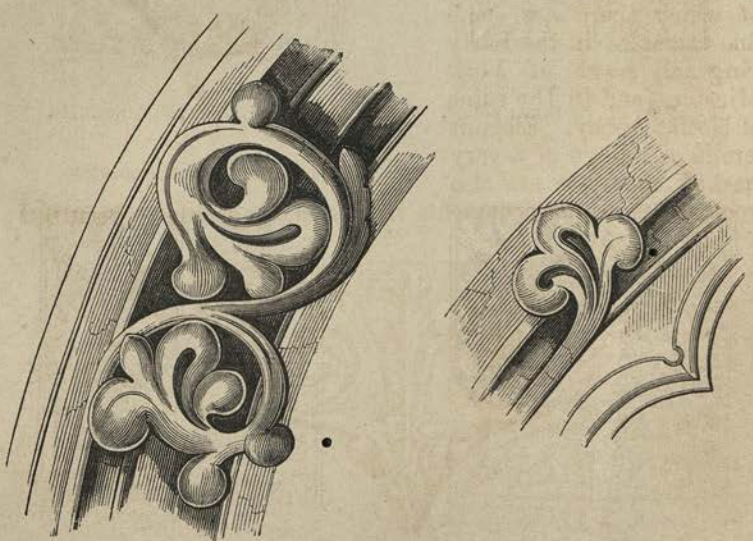
Choir-Screen, Selby, Yorkshire, c. 1250.



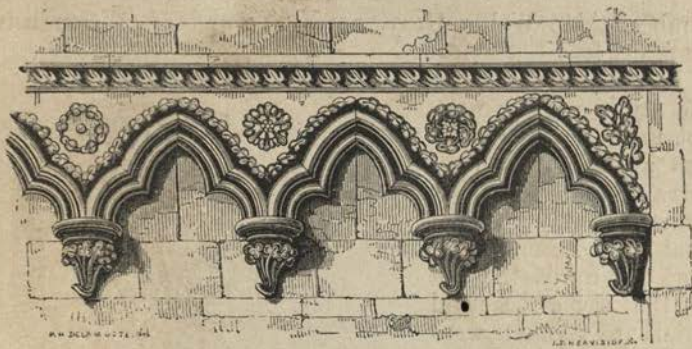


Choir-Screen, Lincoln Cathedral, c. 1260.

Foliage, Cloisters, Westminster Abbey, A.D. 1250.

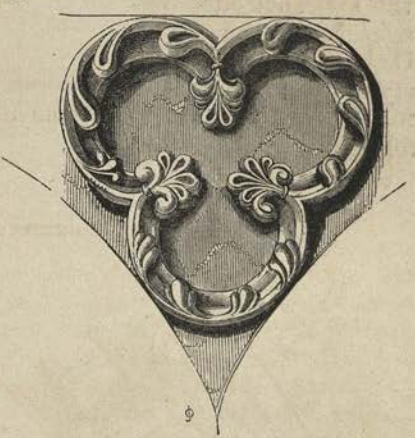


Foliage, Romsey Church, Hampshire, c. 1220.



Notley Abbey, Buckinghamshire, c. 1220.

In many parts, as in the spandrels of door-arches, and other spaces, circles filled with trefoils and quatrefoils, with flowered points, are often introduced [as at Raunds]. These are of small depth, and are used in many buildings very freely. Sometimes instead of sunk panels a sort of boss of leaves and flowers is used, of which there are some fine examples in the Early English part of York Minster, [and in the ruins of Notley Abbey. Elegant scrolls of foliage of a very marked character are also frequently used as ornaments in this style, as in the beautiful



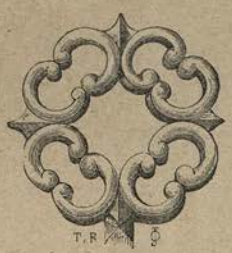
Sunk Panel, Raunds, Northants, c. 1220.

Foliage, Tomb of Abp. Walter Gray, York, A.D. 1255.

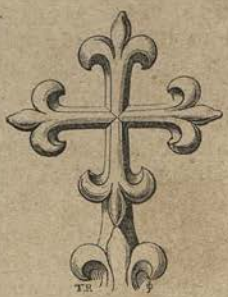
tomb of Abp. Walter Gray, at York; and at Westminster, Romsey, &c.]

In the early period of the style, crockets were not used, and the finial was a plain bunch of three or more leaves, or sometimes only a sort of knob; but in small rich works, towards the end of the style, beautiful finials and crockets were introduced. [A peculiar sort of knob or lobe on the leaf is very characteristic of the foliage in this style, and often conspicuous on the crockets. Gable crosses of this style are not very common: when found, they partake of the usual character of the foliage.]

Crockets, Tomb of Abp. Walter Gray, A.D. 1255.



Cross, Morton, Lincolnshire.

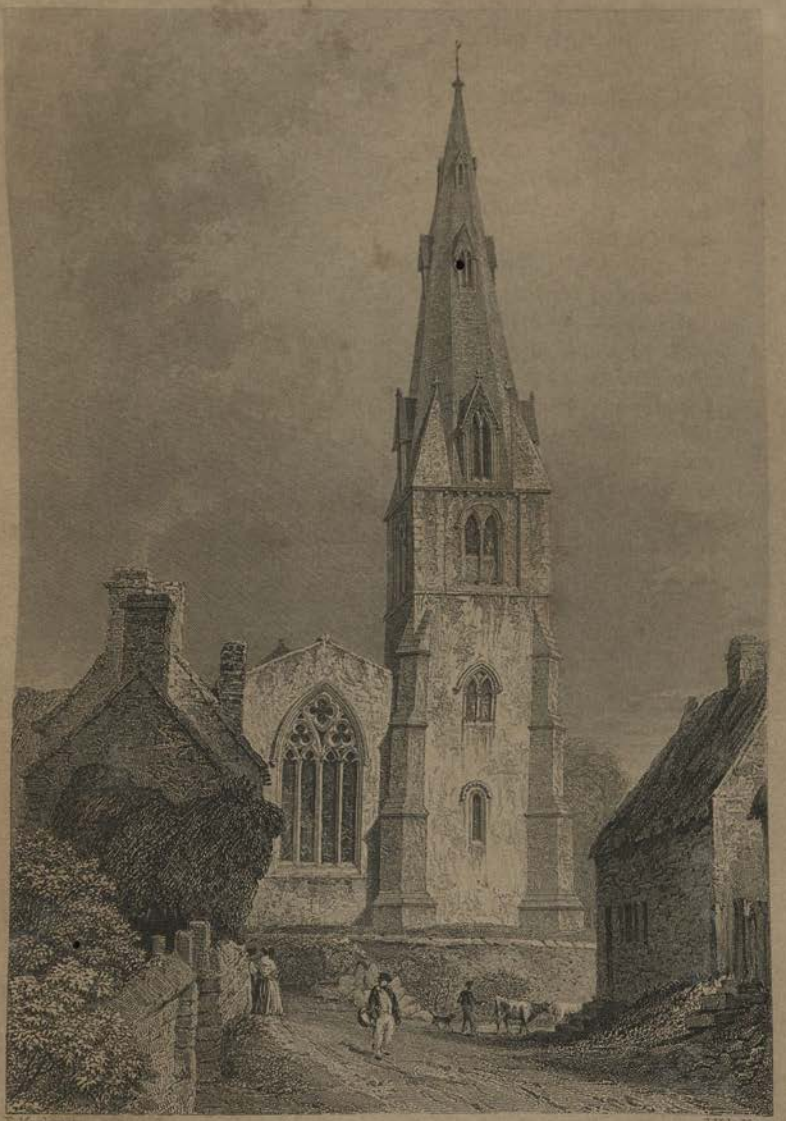


Cross, Little Ponton, Lincolnshire.

Early English Steeples.

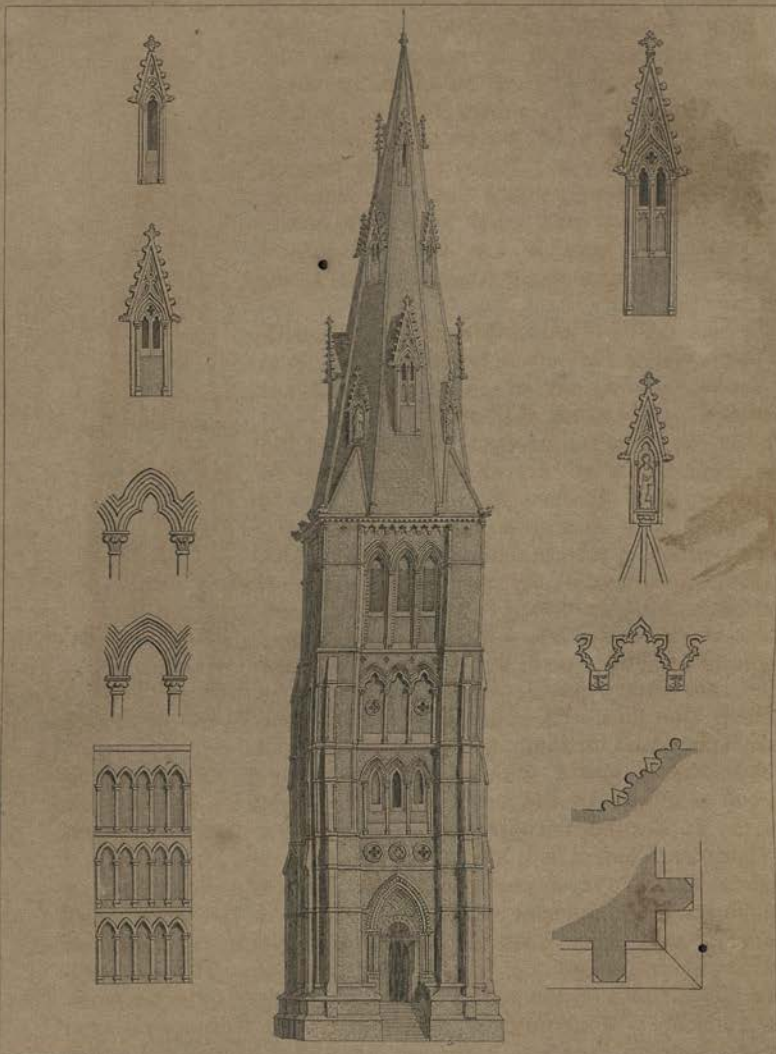
The Norman towers were short and thick; the Early English rose to a much greater height, and on the tower they placed that beautiful addition, the spire.

Some of our finest spires are of this age, and the proportions observed between the tower and spire are generally very good. Chichester was clearly of this style; and Salisbury, though not erected till within the period of the Decorated style, is yet in its composition so completely of Early English character that it should be considered as such, notwithstanding



P. Mackenzie. J.H. Le Keux.

POLEBROOK CHURCH — NORTHAMPTONSHIRE.

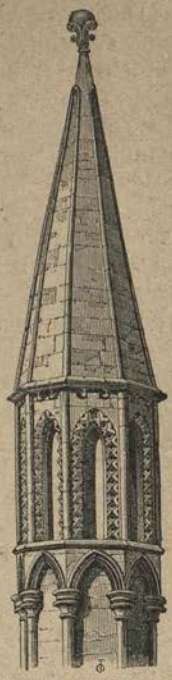


F. MacKenzie del.

W. F. Starling sc.

SPIRE OF ST. MARY'S CHURCH, STAMFORD.

the date and the advance of its ornaments: in beauty of proportion it is unrivalled. The towers of Lincoln and Lichfield, though perhaps not finished within the date of the style, are yet of its composition; the spires of Lichfield are of much later date. Wakefield steeple is finely proportioned, though plain, and it is singular for its machicolations in the top of the tower. The towers are flanked by octagonal turrets, square flat buttresses, or, in a few instances, with small long buttresses; and generally there is one large octagonal pinnacle at the corners, or a collection of small niches.



Pinnacle, Peterborough, c. 1200.

[Fine examples of pinnacles and turrets occur at Peterborough Cathedral, some of which have the tooth-ornament, and others have their arches supported by clustered shafts [m].]

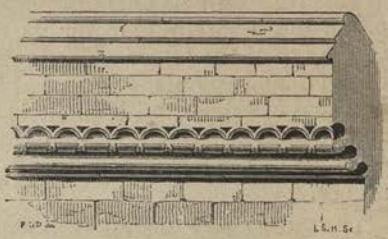
When there is no parapet, the slope of the spire runs down to the edge of the wall of the tower, and finishes there with a tablet; and there is a double slope to connect the corners with the intermediate faces. The spire is often ornamented by ribs at the angles, sometimes with crockets on the ribs, and bands of squares filled with quatrefoils, &c., surrounding the spire at different heights. There are many good spires of this style in country churches. [Northamptonshire is especially celebrated for them, generally of the class called broach spires, which have no parapet: Polebrook is a good example of the usual character of these spires, (see Plate); at Raunds perhaps the spire is rather disproportionate to the tower, but it is a very fine specimen, and the panelling of the tower is very remarkable [n]. St. Mary's, at Stamford, in Lincolnshire, is another celebrated example: the spire is of somewhat later date than the tower, but the general character is well preserved and the proportions are good. It is not unusual to find Decorated spires added to Early English towers. (See Plate.)] [Warmington, Northants, and Frampton, near Boston, Lincolnshire, are beautiful examples of Early English spires.—G. G. S.]

[m] See Glossary, Plate 154.

[n] [Oxford Cathedral has one of the earliest examples in England of a spire which is short, with pinnacles at the angles of the tower: these and the upper part of the spire have been clumsily rebuilt. Witney and Bampton, Oxfordshire, have very fine spires of this style rising from the towers at the intersection of cruciform churches, which gives them great elevation, and a fine effect; at Bampton, figures of angels are used as pinnacles. The spire-lights both here and at Oxford are good and characteristic, with open trefoils in the head.]

Early English Battlements.

During nearly the whole of this style, the parapet, in many places plain, in others ornamented, continued to be used; at Salisbury it has a series of arches and panels[o], and at Lincoln quatrefoils in sunk panels [in some parts, in other parts plain, with a rich cornice under it]. Perhaps some of the earliest battlement is that at the west end of Salisbury Cathedral, plain, of nearly equal intervals, and with a plain capping moulding: but it may be doubted if even this is original. In small ornamented works, of the latter part of this style, a small battlement of equal intervals occurs. [In some instances the parapet is pierced with trefoils or quatrefoils, or open panels with trefoil heads similar to the sunk panels at Salisbury: the latter occur at Bayeux. Sir G. G. Scott thinks that the plain parapet at Salisbury is original.]



Lincoln Cathedral.

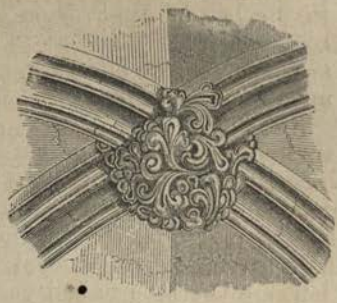
Early English Roofs.

The roof of the nave of Salisbury Cathedral[p] presents the best specimen of an Early English groined roof; it has cross springers, and the rib from pier to pier, but it has no rib running longitudinally or across at the point of the arches. Another description of groining, also peculiar to Early English works, is one with an additional rib between the cross springer and the wall, and between the cross springer and the pier rib; this has a longitudinal and cross rib at the point of the arches, but it does not run to the wall, being stopped by the intermediate rib. The old groining, in a passage out of the cloisters, at Chester, is a very good specimen of this roof. Another variety is found at Lichfield, where there is no pier rib, but the two intermediate ribs are brought nearer together, and the longitudinal rib runs between them.

[o] See Glossary, Plate 139.

[p] [See Glossary, Plate 220. Strictly speaking, the inner covering of a church, whether of stone, or wood, or plaster, is a ceiling, protected from the weather by an external roof; and even what are called open timber roofs are often in reality only another kind of ornamental ceiling, as these also are commonly protected by an external roof, and are seldom open to the actual external timbers, excepting in modern copies of old roofs.

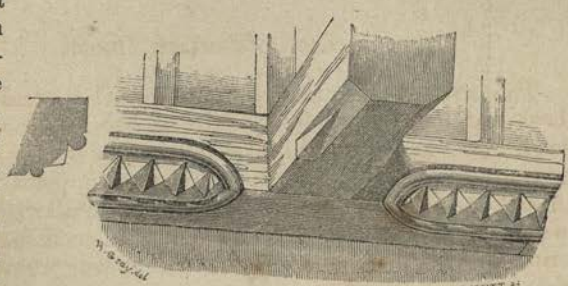
The rib-mouldings of these groins are not very large, and consist of rounds and hollows, and often have the toothed ornament in them, and at Lichfield a sort of leaf. The bosses in these roofs are not many or very large, the intersections being frequently plain, but some of the bosses are very well worked. Those in Lincoln Cathedral are very beautiful specimens.



North Aisle of Nave, Lincoln Cathedral, c. 1250.

There do not appear to be any Early English wooden roofs [remaining entire] which can clearly be distinguished to be such.

[But there is reason to believe that a few do still remain in our country churches, especially in Sussex, though they are usually plain and without any very marked character; they are of steep pitch, and either canted, or of a circular form like a barrel-vault, and had generally tie-beams. The nave of Hales Owen Church, Shropshire, is an example of this kind. One of the aisles of Rochester Cathedral has a lean-to roof with moulded beams of clear Early English character; and at Old Shoreham in Sussex is a tie-beam with the tooth-ornament cut on the angles of it. Portions of roofs of this style occur more frequently, and though generally mutilated yet retain enough of their original character to mark their date. In South Moreton Church, Berkshire, the tie-beams and braces remain; and in Pamber Church, Hampshire, the original circular braces remain.



Upmarden, Sussex, c. 1220.

Part of Roof, Llan Tysilio, Anglesey, c. 1220.

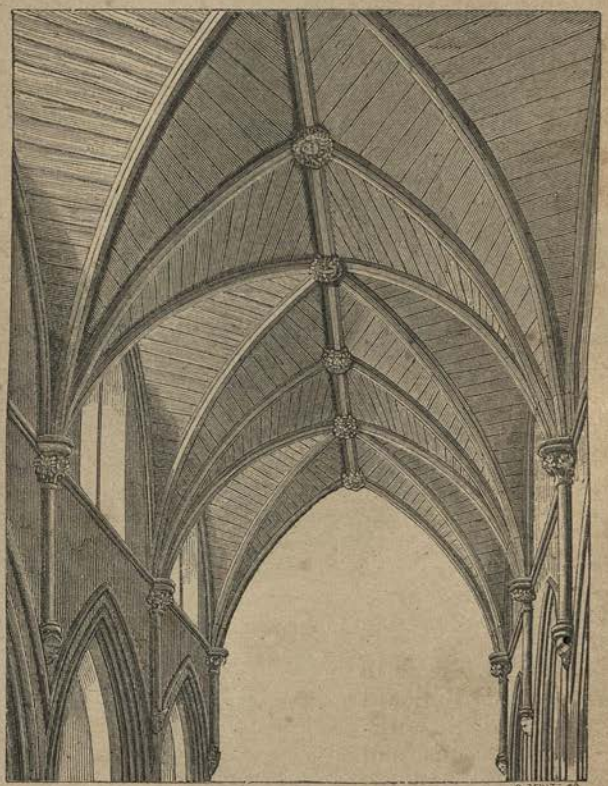
At Bradfield, Berkshire, and Upmarden, Sussex, the wall-plate has mouldings of this style; the other timbers are

plain, canted, and probably of the same date. At Llan Tysilio in the Isle of Anglesey is a very good small Early English roof, with the nail-head ornament cut at intervals upon the beams.

Springer of the Roof, Llan Tysilio.

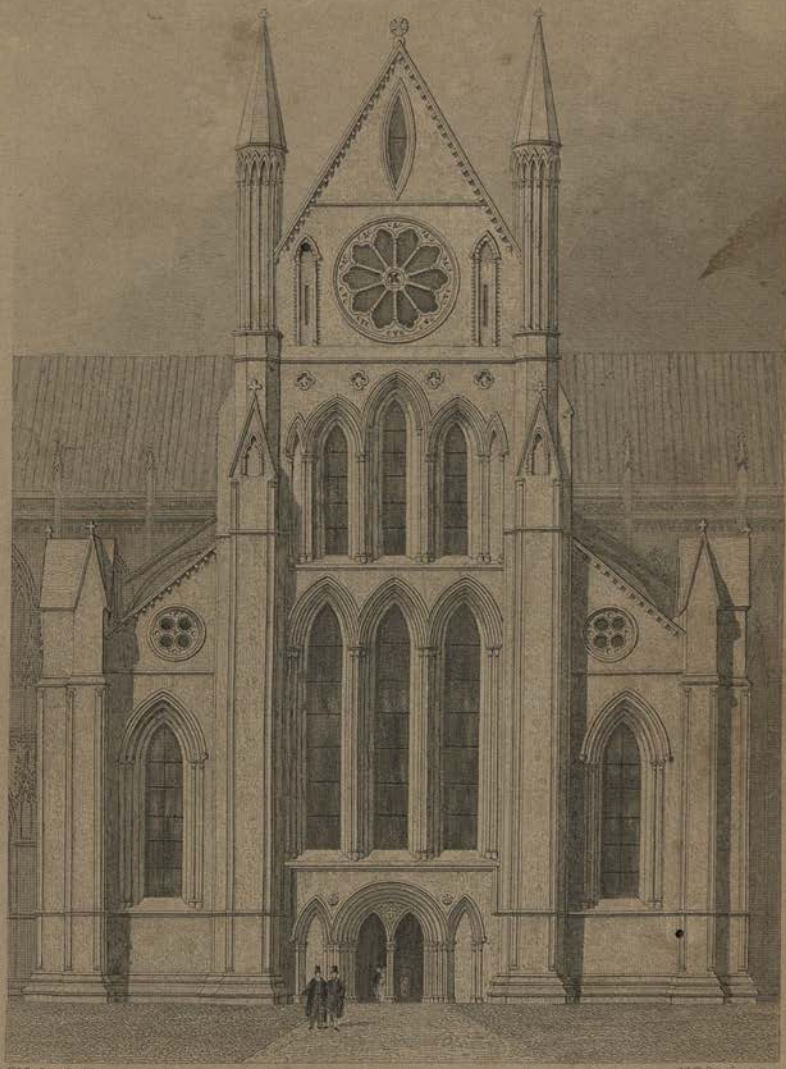
At Warmington, Northamptonshire, is a very beautiful wooden ceiling, in imitation of a stone vault, all the details of which are of Early English character, very rich and late in the style, approaching fast to the Decorated: it may indeed be called transitional.

There is reason to believe, from vestiges remaining here and there, that Decorated modern ceilings in imitation of stone-



Wooden Groined Roof, or Ceiling, Warmington, Northamptonshire, c. 1260.

vaulting were not uncommon, the corbels and springers being of stone, although always intended to be carried out in wood, which has either been destroyed or never completed. Those in the cloister at Lincoln have very much the same character, but are rather later, and belong to the Decorated style.]



T Mackenzie del. W.E. Starling sc.

NORTH TRANSEPT. BEVERLEY MINSTER.

Early English Fronts.

Strixton, Northamptonshire, c. 1220.

There is, perhaps, a greater variety in the Early English fronts than in those of any other style. The west front of Salisbury is, no doubt, the finest; but the transept ends of Salisbury, York, and Beverley (see Plate), are very fine, and all different in composition. The ruins of Tynemouth Priory, Valle Crucis Abbey, Byland Abbey, and Whitby Abbey, all exhibit the remains of excellent work. Of the smaller works the east end of the Lady-chapel at Salisbury, the extreme east end of Hereford Cathedral, and the north transept of Headon Church, near Hull, deserve attention. In general, the west fronts and transept ends have a door, and one, two, three, or even four ranges of niches, windows, and arches over them. The transepts of Westminster Abbey are very fine, but

much of the work is not original. The west front of Lincoln Minster deserves minute examination for its details: the old Norman front is encompassed by Early English, the workmanship of which is very superior; and a large feathered circle over the great door is nearly unique, from the exquisite workmanship of its mouldings, which consist of open-work bands of flowers. The west front of Peterborough Cathedral is different from all the rest; it consists of three large arches, forming a sort of screen to the front. These arches have piers of many shafts, and fine architraves, and the gables enriched with much small work of circles and arches, and a profusion of the toothed ornament over the whole.

[The west front of Wells Cathedral is one of the richest examples of this style in existence, being covered with a profusion of sculpture from the basement to the coping. Although on a small scale compared to some of the large foreign cathedrals, such as Amiens, &c., it affords an excellent example of the English style as contrasted with that of all foreign countries; in place of the large and rich French doorways or porches, with comparatively plain work above, we have here unimportant doorways, with the ornament carried regularly over the whole front. The west front of Salisbury was nearly equally rich, but the sculpture had been destroyed [q], as is unfortunately the case in most English churches.

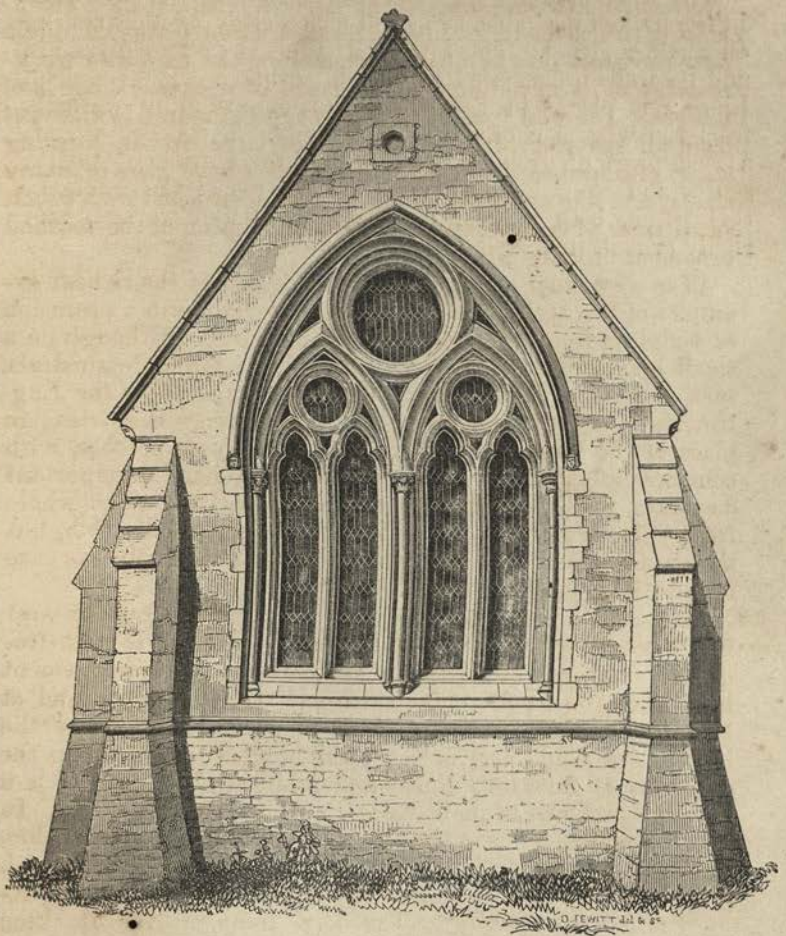
Many small parish churches of this style have east or west fronts deserving attention: in the east front there is most frequently a triplet of lancet-lights; and the same arrangement is usual in the fronts of the north and south transepts, and at the west end also when there is no tower. Sometimes the lancets are small, and have a small window over them in the gable, as at Strixton, Northamptonshire (p. 147), which is a valuable specimen of plain Early English work throughout. In later examples, the window is usually of three or more lights, separated only by mullions, with circles in the head, either with or without foliation, as at Raunds, Northamptonshire, and Acton Burnell, Shropshire [r]. The west front of Nun-Monkton Church, Yorkshire [s], affords a very singular example of the combination of a small tower with the west gable, over a fine triple lancet window, and a rich doorway or shallow porch of

[q] The sculpture in the west front of Salisbury has been *restored* under the direction of Sir G. G. Scott. At Wells the niches and other details, which were much decayed, have been very carefully restored under Sir G. G. Scott and Mr. Ferrey, the sculpture has been preserved, but some of it is of the Perpendicular character.

[r] [Sir G. G. Scott observes, that in plain circles like these, there is usually a groove cut on the edge of the circle, in which the cusps had formerly been fixed.]

[s] See an engraving of this front, with details, in the Archæological Journal, vol. iv.

transitional character. New Shoreham Church, Sussex, has a fine east front of good design, very early in this style; the



Acton Burnell, Shropshire, c. 1260.

west front of St. Edmund's Chapel, Gateshead, Durham, is another fine example.]

Early English Porches.

Of these, which are in general larger than the Norman porches, it will be sufficient to mention two; one the north porch of Salisbury Cathedral, and the other the south porch at Lincoln. The first is attached to the north side of the nave,

of which it occupies one division, rising as high as the aisles. It consists of a noble plain arched entrance, over which are two double windows, close together, resting on a tablet; and quite in the peak of the gable, two small niches close together resting on another string. The interior is groined in two divisions, and its walls ornamented with sunk panelling. The porch at Lincoln is placed in a singular situation, running westerly from the west side of the south transept. The lower part is a rich piece of groined work, with three entrances—north, south, and west, over which is a small room; the whole of this porch, both interior and exterior, is well worked, and richly ornamented.

South Porch and Door, Woodford, Northamptonshire, c. 1220.

[There are also fine Early English porches at Barnack, Northamptonshire, West Walton, Norfolk, and Skelton, Yorkshire[t], and at Woodford, Northamptonshire, both the outer and inner doorways of which are richly moulded, and have numerous banded shafts in the jambs; the outer arch is rather acutely pointed, the inner one is of the rounded trefoil form. The shallow west porch of Higham Ferrars Church, Northamp-

[t] See Glossary, Pl. 162.

O. Jewitt. del.t

J. H. Le Keux.

THE WESTERN DOORWAY. HIGHAM FERRERS CHURCH.

F. Mackenzie. J.B. Le Keux.

STAIRCASE IN BEVERLEY MINSTER.

tonshire, (see Plate,) is also deserving of especial mention from its extreme richness, the whole surface of the wall being covered with sculpture and diaper-work, except where the crucifix has been removed. The west porch of St. Alban's Abbey Church is another very fine example, though the outer arch is Decorated, and the two porches of the aisles (now closed) were equally fine; but perhaps the most gorgeous porch of this style in existence is the galilee at the west end of Ely Cathedral: this magnificent specimen of the Early English style must be seen to be duly appreciated; it combines the most elegant general forms with the richest detail. A very happy effect is produced by the double arcade on each side, one in front of the other, with detached shafts, not opposite but alternate.]

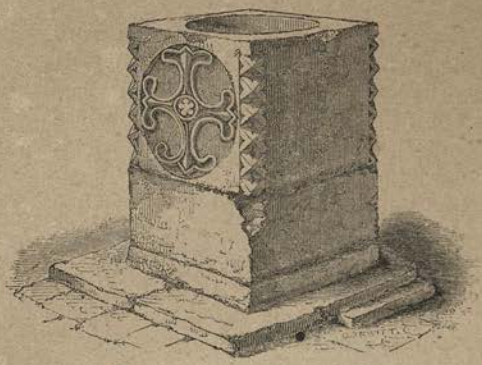
Early English staircases (except round ones in towers) are not common; it is proper therefore to remark a small one, of rich character, at Beverley Minster: it leads from the north aisle of the choir to some adjacent building, and consists of a series of arches rising each higher than the former, with elegant shafts and mouldings. (See Plate.) There is another in the Refectory (now a grammar-school) at Chester, leading up to a large niche or sort of pulpit for the reader.

[This kind of staircase, let into the thickness of the wall, and leading up to a rostrum or reading-pulpit on one side of the refectory, is a feature generally found in the remains of monasteries of this period. The well-known beautiful example at Beaulieu, Hampshire, belongs to the transition from this style to the next. Other examples occur at Walsingham Priory, Norfolk; St. Mary's Abbey, Shrewsbury; Fountains and Rievaulx Abbeys, Yorkshire, &c. There is a very elegant staircase of this period in the refectory of St. Martin des Près, in Paris, (now a public library,) perhaps one of the lightest buildings ever executed in stone.]

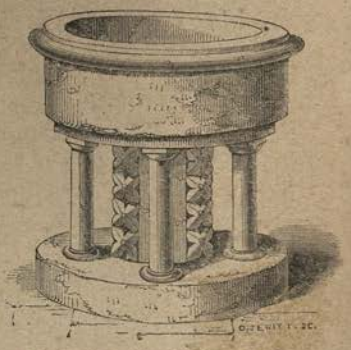
EARLY ENGLISH FONTS.

There appear to be fewer Fonts of this style remaining than of any other, at least of such as can be clearly marked as belonging to the style. [But there are many plain, square, and circular fonts, of which it is difficult to say whether they belong to the commencement of this or the end of the preceding style[u]. The richer fonts are usually ornamented with the characteristic foliage in high relief, or with the tooth-ornament, and the stem is frequently surrounded by detached shafts.]

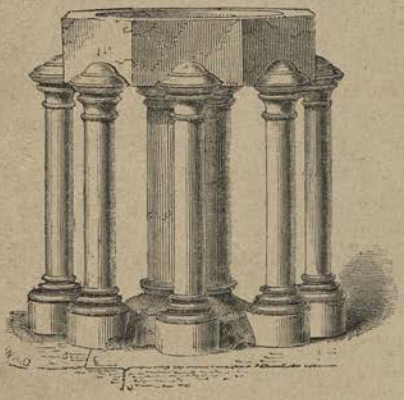
[u] [See Mr. Twopeny's Preface to Simpson's Series of Ancient Baptismal Fonts, chronologically arranged (1828, royal 8vo.) The examples are chiefly from Lincolnshire and Northamptonshire. It is a valuable work, the accuracy of which may always be depended on, and contains a list of sixty-five Early English Fonts.]



Twyford, Leicestershire, c. 1200.



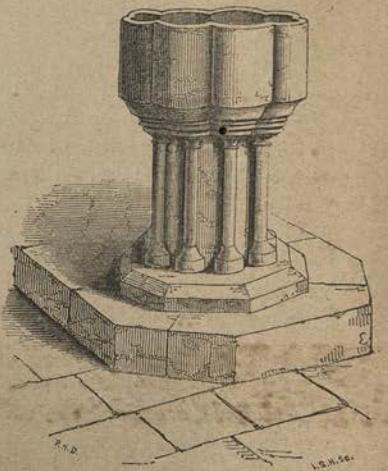
Hexham, Northumberland, c. 1220.



St. George's, Canterbury, c. 1250.

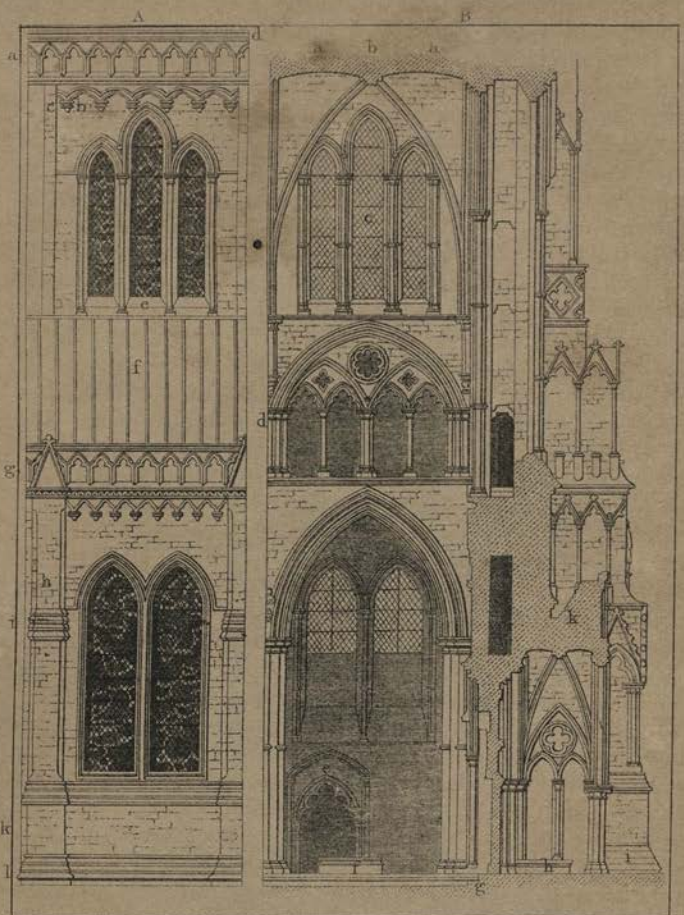
Barnack, Northamptonshire, c. 1250.

Burrough, Leicestershire, c. 1250.



Wellow, Somerset, c. 1270.

SALISBURY CATHEDRAL.



A. ELEVATION OF EXTERIOR.

a. *The panelled Parapet of Nave.*
b. *The Cornice . . . . . of ditto.*
c. *Buttress of Clear-story.*
d. *The Triforium.*
e. *Clear-story Window.*
f. *Roof of Aisle.*
g. *Parapet and Cornice of Aisle.*
h. *Aisle Buttress.*
i. *Wall of Aisle.*
k. *Basement Mouldings, or Tablets.*

B. SECTION OF INTERIOR.

aa. *Shell of Vault.*
b. *Boss of Vault.*
c. *Clear-story Window.*
d. *The Triforium.*
e. *Doorway.*
f. *Roof of Aisle.*
g. *Steps from Porch.*
h. *Interior of ditto.*
i. *Basement Mouldings.*
k. *Vault of Aisle.*

General Appearance.

The general appearance of an Early English building is magnificent, and rich rather from the number of parts than from its details. In those buildings where very long windows are used, there is a grandeur arising from the height of the divisions; in smaller buildings there is much simplicity of appearance, and there is a remarkable evenness in the value of the workmanship. There is much of the other styles which appears evidently to be the copy by an inferior hand of better workmanship elsewhere; this is remarkably the case in Perpendicular work, but is hardly anywhere to be found in Early English work: all appears well designed and carefully executed.

Of this style we have the great advantage of one building remaining, worked in its best manner, of great size and in excellent preservation; this is Salisbury Cathedral, and it gives a very high idea of the great improvement of this style on the Norman. Magnificent without rudeness, and rich, though simple, it is one uniform whole. The west front is ornamented, but by no means loaded, and the appearance of the north side is perhaps equal to the side of any cathedral in England. (See Plate of one Compartment, exterior and interior.) The west front of Lincoln is fine, but the old Norman space is too visible not to break it into parts. Peterborough and Ely have perhaps the most ornamented fronts of this style. As interiors, after Salisbury, the transepts of York are perhaps the best specimens, though there are parts of many other buildings deserving much attention.

In the interior arrangement of large buildings we find the triforium a very prominent feature; it is large in proportion to the work above and below it, and is generally the most ornamented part of the work. In small churches the triforium is generally omitted. Among the greatest beauties of this style are some of the chapter-houses, of which Lincoln and Lichfield, both decagons, but of very different arrangement, and those of Chester and Oxford, both parallelograms, deserve particular attention; but that of Salisbury, a regular octagon, and of a character quite late in the style, is one of the most beautiful buildings remaining. Its composition is peculiarly elegant, and its execution not excelled by any.

Not much has been done in either restoring or imitating this style[x]; it is certainly not easy to do either well, but it deserves attention, as in many places it would be peculiarly appropriate, and perhaps is better fitted than any for small country churches. It may be worked almost entirely plain,

[x] [Since this was written many attempts have been made at imitating this style, but very few have been at all successful.]

yet if ornament is used, it should be well executed; for the ornaments of this style are in general as well executed as any of later date, and the toothed ornament and hollow bands equal, in difficulty of execution, the most elaborate Perpendicular ornaments.

Compartment of the Cloisters, Westminster, c. 1260.

In this style ought to be noticed those beautiful monuments of conjugal affection, the crosses of Queen Eleanor [y]. Of these, three remain sufficiently perfect to be restored, if required, and to do which little would be wanted to two of them. One at Geddington, in Northamptonshire, is comparatively plain, but those of Northampton and Waltham are peculiarly rich, and of elegant composition; there is enough of Early English character in them to mark their date, and enough of Decorated richness to entitle them to be ranked as buildings of that style; that of Northampton is the most perfect (see Plate), but that at Waltham is, on the whole, the most beautiful in its details.

If the transition from Norman to Early English was gradual, much more so was that from Early English to Decorated; and we have several curious examples of this transition on a large

[y] [They are generally considered to belong rather to the Decorated than the Early English style, and this is the opinion of Sir G. G. Scott; that at Geddington has more of the Early English character than the others.]

E. Mackenzie from Sketches by C. Lewis. J. H. Le Keux.

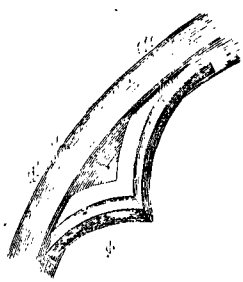
QUEEN'S CROSS _ NORTHAMPTONSHIRE.

scale. Westminster Abbey, though carried on for a long time[z], appears to have been carefully continued on the original design; and except a very few parts, some of which are quite modern, may be considered good Early English throughout; but in the cloisters there is much gradation.

Ely Cathedral presents Early English of several dates, from just clear of Norman to almost Decorated character. The nave of Lichfield, though clearly Early English in composition, has the windows of the aisles as clearly Decorated. Perhaps the finest piece of accommodation between the styles is the Lady-chapel at Lincoln, which is evidently Decorated, but executed so as beautifully to harmonize with the work about it[a].

[There is a large class of windows of which the style is much disputed: they consist of two, three, or more lights, with mullions, and with circles in the head, sometimes plain, in other instances cuspated; they are often clearly Early English in date, having precisely the same mouldings as the lancet-shaped windows in the same church, but the construction does not agree with the strict definition of the Early English style; each light does not form a separate window, and the use of mullions as well as foliation belongs rather to the Decorated style. Perhaps they are best classed as transitional specimens, belonging to the earlier style in actual date, but to the later one in the principle of construction.

The cusps in these early examples are formed in a different manner from those of later periods; they are not generally cut out of the same stone, but are let into the tracery in separate small pieces, and they spring from the flat soffit, not from the outer mouldings. This will be better understood by the annexed example from Raunds Church, Northamptonshire, which has the grooves for the cusps remaining in the circles, the detached cusps are generally found in the circles only; in the heads of the lights they are solid. Such cusps have often been cut out by the glaziers to save trouble in fixing the glass; this may have been the case in the head of the window at Acton Burnell, but in the earlier examples the circles were not cuspated.

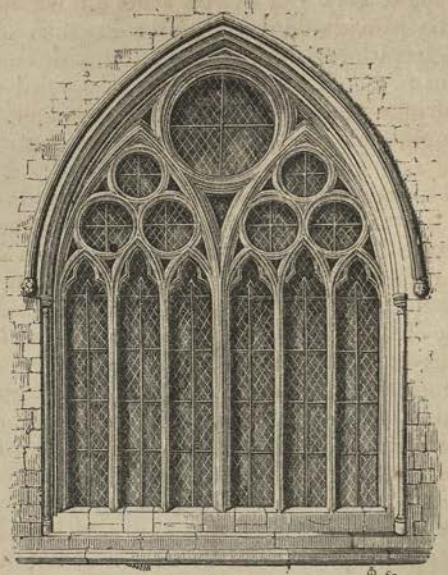


Another class of windows, which may also be considered as transitional specimens, consist of three or five lancet-shaped lights, divided by actual mullions, not by mere strips of wall,

[z] [The nave was not built until the fifteenth century, and although the general appearance of the Early English style is very well preserved, the mouldings are Perpendicular.]

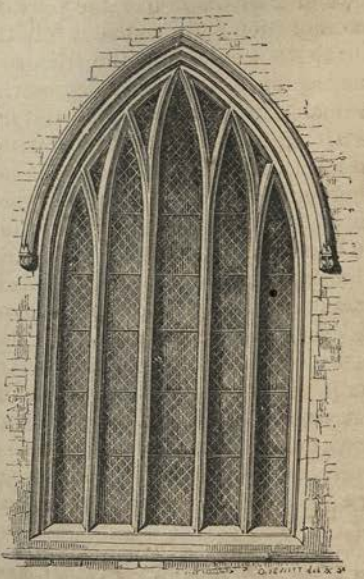
[a] Its date corresponds to the period of transition between these two styles. It was built between 1256 and 1280, and forms the present east end of the cathedral.

Transitional to Decorated.



East Window, Raunds, Northamptonshire, c. 1270.

Acton Burnell, Shropshire, c. 1270.



Irthlingborough, Northamptonshire, c. 1270.

as in the earlier examples; and with the spandrels in the head pierced, instead of being left solid; and the whole comprised under one common arch, not merely surmounted by a dripstone. A comparison of the window at Oundle, engraved on page 117, with that at Irthlingborough, page 156, will clearly explain this distinction.

The general appearance of the early Gothic styles, whether English, French, or German,—the glorious buildings of the thirteenth century,—is truly magnificent, and this is generally known and acknowledged to be the finest period of the building art that the world has ever seen. The marvellous skill of the construction of the vaults, and the piers and buttresses to carry them, has long been admired as quite wonderful. A mere skeleton is built, and the wall between the buttresses may be as thin as possible, and even may be entirely of glass, as was discovered afterwards in the large windows of the Decorated and Perpendicular styles. Although there are local characteristics in each country and each district, the general style of the thirteenth century is the same all over the north and west of Europe. One place may be a generation in advance of another in the introduction of the new style, but it spread very rapidly in England and France; in Germany the fine Romanesque style of the Rhine churches lingered for half a century, but in general the progress was nearly simultaneous.

That St. Hugh's choir at Lincoln is the earliest *pure* Gothic building in the world may be said to be now a matter of demonstration; the course of St. Hugh has been traced from his birth to his death, and all the buildings with which he was connected have been examined, and it is now clear that he was not an architect, and did not bring either architect or masons with him from Grenoble, which was, on the contrary, very much behind England at that period [b]. The name of the architect is French, but his family came over to England with William the Conqueror, and settled in Lincolnshire, where it is still one of the county families, and there is little doubt that Geoffrey de Noyers (now called Dunoyer) was a Lincolnshire man, and that district was then in advance of any other either in England or France. Of the present building, the south aisle was built first, and in the eastern bay of that is the only vestige of Norman work in the whole building; the billet ornament occurs on the rib-mouldings of the vault in that bay only, the side wall is the one where the outer wall was erected first, and the inner wall built up against it, which can be distinctly traced, as before mentioned.]

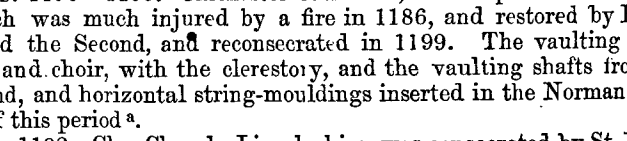
[b] See the "English Origin of Gothic Architecture," by J. H. Parker, in the *Archæologia*, vol. xliii. p. 73. London, 1871.

HISTORICAL APPENDIX TO THE EARLY ENGLISH STYLE.

RECORDS OF BUILDINGS DURING THE REIGN OF RICHARD I., A.D. 1189—1199.

[A.D. 1190—1199. Chichester Cathedral, eastern part of choir. The church was much injured by a fire in 1186, and restored by Bishop Seffrid the Second, and reconsecrated in 1199. The vaulting of the nave and choir, with the clerestory, and the vaulting shafts from the ground, and horizontal string-mouldings inserted in the Norman walls, are of this period [a].

A.D. 1192. Clee Church, Lincolnshire, was consecrated by St. Hugh, as recorded in the following inscription:—



"This church is dedicated in honour of the Holy Trinity and the Blessed Mary, on the seventh of March, by the lord Hugh, Bishop of Lincoln, in the year from the incarnation of our Lord MCXCII., the third of the reign of King Richard."

This inscription is inserted in one of the western pillars of the nave, which is early Norman, and this was long considered as evidence of the late continuance of the Norman style. But the small square stone on which the inscription is cut has evidently been inserted in an earlier pillar, and the part of the church rebuilt at that time was the chancel with the transepts, which are of transitional character, closely approaching to Early English, and very much resembling St. Hugh's work at Lincoln.

A.D. 1192—1200. Lincoln Cathedral. Choir and north transept, and part of the south, built by St. Hugh, Bishop of Lincoln.

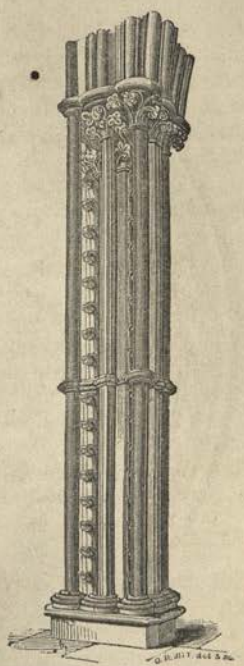
"His church of Lincoln he caused to be new built from the foundation; a great and memorable worke, and not possible to be performed by him without infinite helpe. . . . He died at London on November 17th, in the year 1200. . . . His body was presently conveyed to Lincolne . . . and buried in the body of the east part of the church, above the high aulter [b]."

It is therefore plain that this portion of the building was completed,

[a] *Mon. Ang.*, vi. 1162; Godwin, p. 385; Willis's "Architectural History of Chichester Cathedral," 4to., 1861. For engravings, see Willis's work.

[b] Magna Vita S. Hugonis, ed. Dimock, Lond., 1864, p. 377.

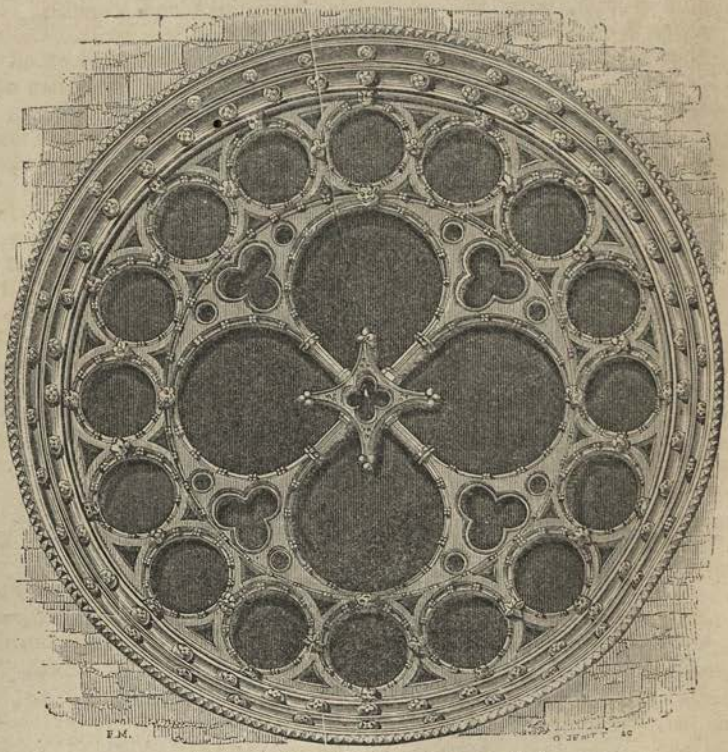
and a careful examination enables us to distinguish clearly the work completed in the time of Bishop Hugh, which comprises the choir from the great transept to the smaller eastern transept. This belongs to it, with the chapels on the east side: also part of the east wall of the great transept, but a part only, the ends are later. The central tower fell down in 1240, and was restored in the same style with so much care that the junctions of the work can only be seen by careful examination. The vault of St. Hugh's choir was either added or rebuilt after the fall of the tower. The nave is a subsequent work continued in the same style, and the presbytery eastward of the choir is still later, and in a later style, (see A.D. 1260—1280). This agrees with the recorded history of the building, and therefore leaves no doubt of the genuineness of the work ascribed to St. Hugh. Nothing can well exceed the freedom, delicacy, and beauty of this work; indeed, there is an exuberance of fancy which leads us almost to think that the workmen ran wild with delight, and it became necessary to sober them down and chasten the character of the work afterwards: for instance, in the double arcade which covers the lower part of the walls there is a waste of labour, which is avoided in the subsequent work of the nave, without material injury to the effect. In the early work there is not only a double arcade, one in front of the other, but in some parts there are actually three shafts in a line, one in front of the other, so as only to be seen sideways and with difficulty: this arises from the vaulting-shafts being brought in front of the double arcade. The foliage of the capitals is exquisitely beautiful, (see p. 129,) and though distinguished technically by the name of *stiff-leaf foliage*, because there are stiff stalks to the leaves rising from the ring of the capital, the leaves themselves curl over in the most graceful manner, with a freedom and elegance not exceeded at any subsequent period. The mouldings are also as bold and as deep as possible, and there is scarcely a vestige of Norman character remaining in any part of the work. The crockets arranged vertically one over the other behind the detached marble shafts of the pillars, are a remarkable and an uncommon feature, which seems to have been in use for a very few years: it occurs also in the west front of Wells Cathedral, the work of Bishop Joceline, a few years after this at Lincoln[c].



Lincoln Cathedral, A.D. 1190—1200. Pillar of Choir.

[c] Joceline was Bishop of Wells from 1205 to 1244, and Hugh, who had been Archdeacon of Wells, and was hence called "Hugh de Wells," was Bishop of Lincoln from 1209 to 1235. He was an intimate friend of Bishop Joceline, as is shewn by Godwin, p. 296, who ascertained that they founded a hospital together at Wells; this probably accounts for the similarity in the details of the two cathedrals.

St. Hugh has long had the reputation of having been a great builder of churches, and it is recorded that he assisted in the work of his cathedral with his own hands, probably in order to excite the enthusiasm of the people; but it is certain that he was not the architect of his cathedral. The name of the architect, "constructor ecclesiæ," was Geoffrey de Noyers[d]. It appears, however, that St. Hugh insisted on having a stone vault in each of his churches, and that the



Circular Window, Lincoln Cathedral, c. 1220[e].

English builders, not being accustomed to stone vaults, did not build the walls strong enough to carry them. At Witham the present church was originally one of the two chapels which the rule of the Cistercian order required, and as this was the one appropriated to the people and not to the monks, it became a parish church, and as such was retained when the priory was dissolved and pulled down. It has a stone vault, but is very plain work, and the walls are only rubble, but very massive to carry the vault; the windows being splayed on the outside

[d] See *Magna Vita S. Hugonis*, and the Metrical Life of St. Hugh, "Gentleman's Magazine," vol. ccix. (Nov. 1860), p. 459; and *Archæologia*, vol. xliii. for 1871.

[e] There is a window exactly similar to this at Laon, the date of which is considered by M. Viollet-le-Duc and by the best local antiquaries, to be A.D. 1220, and this is the most probable date for the one at Lincoln also.

as well as the inside to a greater extent than is usual, still the spread of the vault was too great for them to bear, and in the restoration of 1876 it was found necessary to add buttresses to support this, and they have been judiciously copied from those of the chapter-house at Lincoln, a sort of flying buttresses, which had there been added to carry the vault. In the choir of St. Hugh another wall was added on the *inside* for the same purpose; the arcade in the outer wall is quite perfect, with the ornamental mouldings and capitals, even where it could not be seen after the inner wall was built. On the other hand, the inner wall is quite flat, and not moulded at all on the side next the arcade of the outer wall. External buttresses were also added to carry the vault.

The large circular window of plate tracery at the end of the north transept is believed to be quite unique in England, whereas windows of a similar character are common in France in work of the early part of the thirteenth century, but not earlier than A.D. 1220. M. Viollet-le-Duc, a very high authority on such a question, says that the work at Lincoln is purely English, that there is nothing French about it, and he does not believe that the architect was a Frenchman. The evidence that St. Hugh did build a choir here is too strong to be controverted, it rests on the recorded testimony of eye-witnesses, and his own testamentary directions respecting his burial in it. That this choir was not entirely destroyed and rebuilt twenty years after his death, appears also to be proved by the repairs and the new vault of the choir.

A.D. 1195—1204. Winchester Cathedral. The presbytery and Lady-chapel, built by Bishop Godfrey de Lucy. The style is pure Early English[f], and quite as advanced as Lincoln.

A.D. 1195—1214. St. Alban's Abbey, Western responds of the nave and part of the west porch, built by Abbot John de Celles. The style is pure Early English[g], and very fine work.

A.D. 1198—1215. Ely Cathedral. The galilee, or large western porch, built by Bishop Eustace[h]. The style is pure Early English, with the double wall-arcade, similar to those in St. Hugh's choir at Lincoln.

RECORDS OF BUILDINGS DURING THE REIGN OF JOHN, A.D. 1199—1216.

BEFORE the time of John the Early English style had been fully established, and the buildings of this reign belong entirely to the earlier division of that style, with lancet-windows, and shafts often detached and banded. It is remarkable that popular tradition assigns more of our older castles and domestic buildings to King John than to any other monarch. It is difficult to account for this tradition, for we have very few buildings recorded as being erected in this reign, and the number of monastic foundations is very small. There is, however, no doubt that many buildings commenced in the latter half of the twelfth century were carrying on at this period. Numerous

[f] For engravings, see Britton, &c., and a doorway from it, p. 185.

[g] For engravings, see Buckler's "History of St. Alban's," &c.

[h] *Anglia Sacra*, tom. i. p. 634. For engravings, see Bentham, &c.

castles are attributed to this period, but we have very little real historical evidence relating to them. St. Briavel's Castle, Monmouthshire, is one of those said to have been rebuilt in this reign, and is pure Early English in style: it was the residence of one of the lords marchers of the Welsh borders, and partakes as much of the domestic as of the military character, having fireplaces and chimneys to almost every room: the gatehouse is the only part perfect, the rest is in ruins.

A.D. 1200 ——. The Augustinian Priory of Haverfordwest, Pembrokeshire, founded. This monastery is now a ruin, but St. Mona's Church belonged to it, and was probably built within twenty years after the foundation. The church is a large and fine one; the chancel and other original parts are pure and good Early English; the nave has been much altered, and has a clerestory and roof of Perpendicular work.

A.D. 1202. The tomb of Abbot Allan in Tewkesbury Abbey Church is a fine example of Early English work. The coffin-slab has a floriated cross upon it, with the name Alanus Abbas at the head. This coffin is placed in a sepulchral recess, which has a trefoil-arch richly moulded with pure Early English mouldings[i].

A.D. 1203—1218—1250. The choir of the cathedral of Worcester, which had been burnt down in 1202, was rebuilt at this period. The dedication took place on June 7, 1218, in the presence of the young king, Henry III., five bishops, and many abbots and barons[j]. The style is pure Early English, very light and elegant; the windows are lancets with detached banded shafts.

The eastern part, called the Lady-chapel, is of this period, and is perhaps the finest part of this very fine cathedral church, which has been *carefully restored* in 1874—75[k]. In this part there are wall arcades, triforium, clere-storey, and vaults. In the eastern transepts there is no triforium, but eighteen lancet windows in each transept arranged in triplets, two at the end, and two on each side, making quite an elegant lantern of it. The choir differs slightly from the more eastern part; in this the tooth-ornament is used in the mouldings of the triforium arcade, which is not used in the more eastern portion. The foliage of the capitals is also somewhat *crumpled*, approaching to the Decorated style. The clere-storey windows have detached shafts in a double plane, and very beautiful work. The nave does not belong to this period; the outer walls of it are Norman up to a certain height from the ground, the foundations having been lain for the whole length, but carried on slowly for want of funds, as was very frequently the case. At the west end two bays of transitional Norman work remain, shewing that the west end was begun next after the transepts, but had been suspended until after the change of style had come in. This mode of proceeding may frequently be seen.

[i] Inscription, ap. *Mon. Ang.*, vol. ii. p. 54.

[j] *Chronicon Petriburgense; Anglia Sacra*, tom. i. p. 484; *Mon. Ang.*, vol. i. p. 578.

[k] This careful kind of restoration is more properly called repair, and most of Sir Gilbert Scott's works of late years in our old cathedrals might as properly be called repairs as restorations. By scraping off the plaster and whitewash, he enables archæologists to see the different periods of the construction, which cannot be done when it is all plastered over.

A.D. 1204—1244. Chichester Cathedral. The choir (*ecclesia*) had been consecrated in 1199, under Bishop Seffrid II., but the work was soon resumed, and continued by his successors, Simon de Wells and Richard Poore, who was translated to Salisbury in 1217, and was a great builder there. In 1207 King John granted a licence for the importation of Purbeck marble to Chichester for the repairs of the church. Bishop Ralph Neville, who died in 1244, bequeathed 130 marks towards the fabric of the church, and many ornaments for his chapel[l]. In 1232 the dean and chapter gave the twentieth part of the income of every dignitary and prebendary for five years towards the fabric of the church; in 1249 Bishop Richard de Wich extended the contributions to half the revenue of every prebend on promotion, and ordered the payment of pentecostal offerings to the cathedral throughout the diocese, whilst every new residentiary was to give twenty-five marks to the fabric fund. The presbytery between the reredos-wall of the high altar and the lady-chapel is very fine Early English work, and early in the style, and is of this period; it was probably the place for the shrine, as at Canterbury. The fine western porch, or galilee, seems to be also of the same period.

A.D. 1204 ——. The abbey of Beaulieu, in Hampshire, founded by King John[m]. The church has been destroyed, and the refectory turned into a parish church: this contains the celebrated pulpit of very elegant Early English work corbelled out from the wall, with a staircase and passage to it in the thickness of the wall, as usual in monastic refectories of this period: the windows are simple lancets; but the date of this refectory may be fifty years later than the foundation[n].

A.D. 1205—1246. Fountains Abbey, Yorkshire. The choir of the church rebuilt. Abbot John of York laid the foundations and began the fabric, raising some of the pillars of it. John Pheed, the next abbot, carried on the work; and John of Kent, his successor, finished the structure. The style of these ruins is pure and fine Early English[o].

A.D. 1213 ——. Dunstable Priory Church, Bedfordshire, consecrated by Hugh II., Bishop of Lincoln[p]. All that now remains of this church is the nave with its aisles, and west front; these are chiefly Norman, but a part of the west front is Early English and very fine; one of the doorways is remarkably rich, equal to anything that we have in this style; an enriched tooth-ornament is particularly worthy of notice.

A.D. 1215. Hales Owen Abbey, Shropshire, founded by King John[q]. There are considerable remains of the chapter-house and other buildings, of fine Early English character, with lancet windows, &c.

[l] Muniments in the possession of the chapter, lib. y. Extracts from these are printed by the Precentor, Mr. Mackenzie Walcott, in the "Memorials of Chichester," 8vo. 1876, pp. 12—14.

[m] In his sixth year King John gave 100 marks towards the construction of this abbey. Close Rolls, 6th John; *Chron. Petriburg.*, and *Mon. Ang.*, vol. v. p. 680.

[n] For engravings, see Weale's "Quarterly Papers," vol. ii. 4to., London, 1844.

[o] Carta ap. *Mon. Ang.*, vol. v. p. 286. For engravings, see ibid. and the "Yorkshire Abbeys."

[p] *Annal. de Dunstapl.*; *Mon. Ang.*, vol. vi. p. 241.

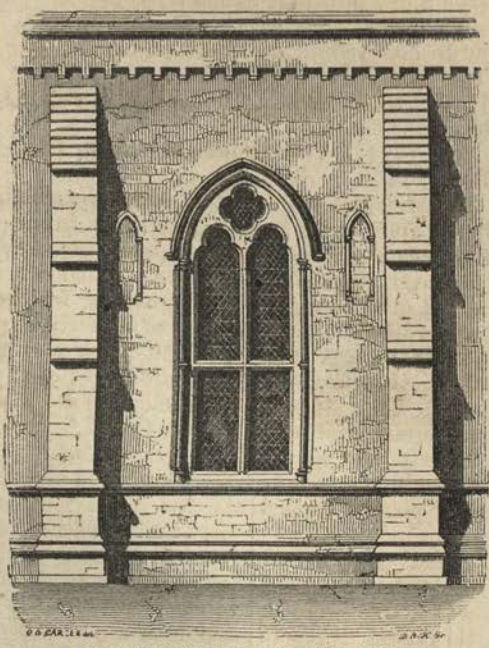
[q] Breve Regis Johannis, ap. *Mon. Ang.*, vol. vi. p. 926.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY III., A.D. 1216—1272.

During this long reign, of which the architectural remains form the chief glory, great progress was made in the art of construction, and towards the close of it the highest point of perfection to which it has ever attained was reached. Window tracery, which is perhaps of all others the most distinguishing feature of Gothic architecture, was worked out and brought to perfection in this reign, and by this means the large windows which are a blot and a deformity in all the Classical styles, (not being suited to the climate of the countries in which those styles were developed,) are made the most conspicuous and ornamental features of the Gothic. At the beginning of this reign the windows were still, in general, merely of the lancet shape, and the only approach to tracery consisted of small round or trefoil openings pierced through the flat plates of stone which formed the head of a window of two or more lights under one common arch or dripstone. These openings had begun to be used nearly a century before, as in the triforium of the choir of Peterborough in A.D. 1140, but the effect which they were ultimately to produce was not at all foreseen, and they crept into more general use almost imperceptibly both in England and France. The openings were gradually enlarged and made more numerous, and the substance of the stone between them was more and more cut away, until the result was a mere bar, often not thicker than a bar of iron might have been; and when these were fully developed, the Decorated style came in, of which bar-tracery is the special characteristic. This change took place quite at the close of the reign of Henry III.: the earliest examples of bar-tracery when it consists only of circles in the head, with or without cusps, are considered as still belonging to the Early English style, and the mouldings were not materially altered until a further change of tracery had come in, which was not until the time of Edward I.

A.D. 1220—1258. The most celebrated example of the Early English style is Salisbury Cathedral, which is undoubtedly the most complete and perfect in all its parts, and therefore the finest as a whole; although, if the different parts are taken separately and compared with other examples, they are by no means so fine. The west fronts of Peterborough and Wells, the east ends of Lincoln and Durham, the transepts of York and Beverley, the porches of Ely and Lincoln, are all finer than the corresponding parts of Salisbury; but none of these are complete examples of the style as a whole, and although Salisbury is not on so grand a scale nor so rich as some of them, the style is remarkably pure and unmixed with any other, and it gives the best general idea of an English cathedral of this period. It was commenced by Bishop Richard Poore in 1220, who finished the choir and was buried in it in 1237. The work was completed by his successor, Bishop Giles de Bridport, and consecrated in 1258.

A.D. 1222—1235. The King's Hall at Winchester rebuilt[r]. This hall remains nearly perfect, and is still the King's Hall of Justice, but the interior is badly disfigured by the arrangements for the modern Law Courts. The outer walls are entire, and the style is good and pure Early English; the windows are of two lights with a pierced quatrefoil of plate-tracery in the head, and small sunk panels of lancet shape between the windows on the exterior; the buttresses die into the wall under the corbel-table. This fine hall was carefully restored in 1873, and the modern encumbrances removed.



Castle Hall, Winchester, A.D. 1222—1235.

A.D. 1222—1224. Chichester Cathedral. The spire, built by Bishop Ralph Neville[s]. This very fine spire fell down in 1861. The whole tower from the ground, and the spire, fell in a very remarkable manner, straight down without injuring the outer walls on either side, it having been built upon the early Norman work of rubble only: the upper part of the north-west tower had fallen in 1634[t]. This spire has been carefully rebuilt by Sir Gilbert Scott.

A.D. 1223—1239. Pershore Abbey, Worcestershire, was destroyed by fire in 1223[u]. In the same year there are mandates from the King for timber from the forests of Alweston, Fecham, and Kenefare, towards the restoration of the church[v], &c. The church was dedicated in 1239[x]. It was again nearly destroyed by fire in 1288[y]. The beautiful ruins contain portions of both these periods. The north aisle is believed to be of this period.

A.D. 1224 ——. Nuttley, or Notley Abbey, Bucks. There is a mandate from the King to allow timber to be carried through Windsor forest for the fabric of this church[z]. There are some ruins of the

[r] See the Pipe Rolls of the period, and the extracts from them given by Mr. E. Smirke in the Proceedings of the Archæological Institute at Winchester in 1845.

[s] *Mon. Ang.*, vol. vi. p. 1162. See Walcot's "Memorials of Chichester," 1876, p. 16.

[t] Worcester Annals; *Anglia Sacra*, tom. i. p. 486.

[u] *Rot. Lit. Claus.*, p. 554.

[v] *Ang. Sac.*, tom. i. p. 491.

[x] Ibid., p. 509.

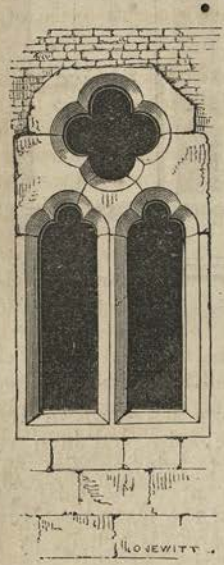
[y] *Rot. Lit. Claus.*, p. 595.

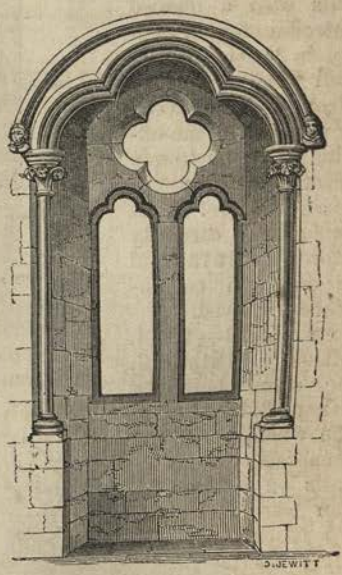
church, with very beautiful and rich details, now converted into a barn. (See a fine corbel-table from it, p. 141.)

A.D. 1224—1244. The cathedral of Elgin, Scotland, was founded by Bishop Andrew de Moravia in 1224, and partly ruined in 1244. The western doorway belongs to this period, and is very fine rich Early English work. The front of the south transept also appears to be of this date [a].

A.D. 1224—1244. Exeter Cathedral. The chapter-house, built by Bishop Bruere, or Brewer [b].

A.D. 1225—1239. Wells Cathedral, partly rebuilt by Bishop Joceline de Welles, who was buried in the choir in 1242. He also built the Bishop's Palace adjoining, which is still the residence of the





Exterior. Interior.

Window, Bishop's Palace, Wells, A.D. 1225—1239.

Bishop of Bath and Wells, and has remarkably beautiful windows, and a substructure with groined stone vaults of this period. The cathedral was consecrated in 1239 [c], and although that ceremony usually took place as soon as the choir was ready for divine service, it would seem in this instance that nearly the whole of the cathedral was completed by that time. The whole of the foundation must have been laid at once, for there is no break or junction in the masonry throughout the nave and the west front, up to the height of about ten or twelve feet from the ground: above that level a change takes place, as if the work

[a] Walcot's *Monasticon Scoticum*. For engravings, see Billings' "Scotland."

[b] Chron. brev. Exon. Fabric Rolls in the Registry of the Cathedral, ap. *Mon. Ang.*, vol. v. p. 516, and Archdeacon Freeman's "History of the Cathedral," 4to. 1873.

[c] *Nic. Trivet. Annal.*, *Anglia Sacra*, pars i. p. 564; *Mon. Ang.*, vol. ii. p. 277; Godwin's "Catalogue of the Bishops," 4to., p. 296.

had been suspended for a time, probably from lack of funds. The evidence quoted by Godwin from a contemporary MS. is remarkably distinct, and as Godwin was himself a prebendary of Wells, he had every opportunity of verifying it:—

"Moreover in building he bestowed inestimable summes of money. He built a stately chappell in his palace at Welles, and another at Owky[d], as also many other edifices in the same houses: and lastly, the church of Welles itselfe being now ready to fall to the ground, notwithstanding the great cost bestowed upon it by Bishop Robert, he pulled down the greater part of it, to witte, all the west ende, and built it a-new from the very foundation, and hallowed or dedicated it October 23rd, 1239. Having continued in this bishopricke 37 yeeres, he died at last November 19, 1242, and was buried in the middle of the quier that he had built, under a marble tombe, of late yeeres monsterously defaced[e]."

This leaves no doubt that the west front was at least begun by him, but there are some appearances in the building which seem to shew a change of plan during the progress of the work, as if it had been commenced on too ambitious a scale, and the design afterwards reduced and modified; the nave is remarkably plain as compared with the very rich west front, and at first sight looks earlier, and quite transitional, but it must in fact have been built a few years later, and not all at once, but at short intervals; there are changes in the work, but very slight. As usual, it was begun at both ends, and the central bays are the latest; the junction and change in the character can be distinctly seen in the triforium gallery on the south side, although in the nave itself it is hardly perceptible. The east end of the choir was rebuilt under Bishop Button, A.D. 1247—1264, (who is buried in the middle of the choir,) in order to lengthen it, and add the beautiful Lady-chapel and chapter-house; and the work was carried on till near the end of this century[f], under Bishop Burnell, A.D. 1274—1292.

The celebrated west front of this cathedral was carefully restored under the direction of Sir Gilbert Scott and Mr. Ferrey, in 1872—1874. At the same time the plaster was scraped off the walls in the interior of the nave and choir, and the actual construction carefully examined by the clerk of the works, Mr. Irvine, and to the surprise of everybody it was found that the walls are for the most part the Norman walls of Bishops Robert and Fitz-Joceline, A.D. 1136—1192, and only the *apparent* or visible construction and the ornamental character were altered in the thirteenth century. The west front was certainly rebuilt at this time by Joceline de Wells as stated, and he built the Bishop's palace, in which there are no Norman walls.

A.D. 1225—1239. Rochester Cathedral. "The choir from the north and south wings" was rebuilt by William de Hoo, Sacrist, afterwards Prior, "with the offerings made at St. William's shrine[g]." The style

[d] There are some fragments of the palace of Owky, or Wokey, still remaining, and these agree in character with the work at Wells.

[e] Godwin, p. 297.

[f] For engravings, see Britton, &c., and a fine set of lithographic drawings of the sculpture, with his explanation, by Professor Cockerell, 4to., 1851. Fine photographs of them have also been taken.

[g] *Registrum Roffense*, Bibl. Cotton, Vespasian, A. 22, quoted in *Mon. Ang.*, vol. i. p. 158, and Hasted's Kent, vol. ii. p. 23. The new choir was sufficiently advanced for the *Introitus* of the monks

of this part of the church is pure and fine Early English; the transepts and central tower are in the same style, but later, and the two eastern bays of the nave were rebuilt along with the tower, and a large internal buttress is built up at the north-west angle of the tower, of the old materials of the Norman work, the ornamental surface of which is exposed in some of the stones and not in others, as if this buttress had been built very hastily, probably because the tower was in danger of falling. It would seem from the entry in the register that this part had been rebuilt before the choir; in either case it is a continuation of the same work, and there is no difference of style.

A.D. 1227—1240. The south transept of York Cathedral, built by Archbishop Walter Grey [h]. The style is very fine Early English, the windows lancet-shaped, the celebrated Five Sisters, with their original glass, being at the end of it; the glass is of the colourless, or grey kind, called by the French *grisaille*, which seems to have been commonly used at this period, and is well suited for this style of building. The mouldings of the windows and arches are very fine, and the tooth-ornament is abundantly used.

A.D. 1228. The church of St. Mary-le-Wigford, at Lincoln, was building at this time, as appears from the Liberate Roll of 11th Henry III. It is a good plain Early English parish church, and the east end in particular is an excellent example of a small east front of this style.

A.D. 1227—1232. Hinton Charterhouse, Somersetshire, a Carthusian Priory founded by Ela Longespée, Countess of Salisbury [i]. This is now in ruins, but the remains are considerable and interesting. The chapel, of two storeys, is perfect; it is unusually small, and more like a domestic chapel of the same period than the chapel of a monastery. There are remains of other buildings attached to it; the style is pure Early English. The present Manor-house is built out of the ruins, which probably served as a quarry, and only so much was pulled down as was required for the purpose.

A.D. 1232—1238. Lacock Abbey, Wiltshire, also founded by Ela Longespée, Countess of Salisbury [k], who was afterwards abbess of it, and was buried in the church in 1263. The remains of this nunnery are considerable, and part of them belong to the original structure, probably built soon after the foundation. It has been converted into an Elizabethan family mansion.

A.D. 1232—1250. Ketton Church, Rutland. Hugh de Welles, Bishop of Lincoln, by a deed dated on the 9th of August of this year, granted an indulgence, a release of twenty days' penance, to all those who should contribute anything to the building or reparation of the church of the Blessed Mary at Ketton, at that time ruinous [l]. The general style of the church is Early English, but with a curious mixture of Norman forms and details. It is probable that parts of

to take place in 1227. (*Ang. Sac.*, vol. i. p. 347.) The dedication took place in 1240. (*Ibid.*, p. 349.)

[h] Fabric Rolls of York Minster, published by the Surtees Society, 8vo., Durham, 1859, p. 10.

[i] *Triveti Annales*, p. 182; *Mon. Ang.*, vol. vi. p. 3.

[k] *Triveti Annales*, p. 184; *Mon. Ang.*, vol. vi. p. 500.

[l] Roll of Hugh de Welles in the Registry at Lincoln, quoted in Blore's History of Rutland, p. 183.

the previous building were retained, and the old materials used again when this rebuilding or reparation took place.

A.D. 1232——. The churches of All Saints, Northampton, and Alington, near Northampton, were building at this time, as is mentioned in the bishop's register, and an indulgence was granted by Bishop Hugh of Wells[m].

A.D. 1233—1235. Part of the nave of Lincoln Cathedral. Bishop Hugh de Welles leaves by his will to the cathedral a hundred marks, and all the timber which he might possess at his death throughout the whole of his diocese[n]. It appears from this that the roof of the nave was then in progress, or at least in preparation. The style is fine Early English, in close imitation of the choir.

A.D. 1233—1294. Southwell Minster, Notts.; the choir, &c. Funds being required for the completion of the fabric of the church, begun some time before, Archbishop Walter Grey granted an indulgence to all contributors, a like indulgence having been previously granted by the Pope[o]. This must relate to the fine Early English choir. There are several later notices, proving that building was going on till towards the end of this century; some of these probably relate to the chapel on the east side of the north transept, now used as a library. This chapel is intermediate in date between the choir and the chapter-house; the latter is mentioned in 1294, when certain fines are assigned "ad fabricam novi capituli." This choir and chapter-house contain some of the richest and most beautiful details of Early English and early Decorated work that we have remaining anywhere[p].

A.D. 1233——. Ripon Minster, Yorkshire. Archbishop Walter Grey granted an indulgence in this year to all contributors to the funds for the fabric of this church[q]. Other indulgences were granted in 1284 by Archbishop Wickwarre, and in 1287 by Archbishop Romaine, and again in 1354[r]. The west end, and the western towers are in the Early English style. The work was then being carried on: a considerable part of the fabric belongs to an earlier period, and is of the Transitional character. The lancet windows of the west front had been partially filled up with Decorated tracery in the fourteenth century, probably by Wykeham; but these being much decayed when Sir Gilbert Scott was called upon to restore the building, about 1860, he thought it better not to replace the tracery, but restored the original lancet windows.

A.D. 1235—1252. The presbytery of Ely Cathedral, built by Bishop Hugh Northwold[s].

"This man is much commended for his house keeping and liberality unto the poore, which may well seeme strange, considering the infinite deale of

[m] Bishop's Register at Lincoln.

[n] This will is preserved in the Archives of the Dean and Chapter at Lincoln.

[o] *Rot. Maj.* of Archbishop Grey, York Archives, § 276.

[p] See Mr. Dimock's history of this church in the Journal of the Archæological Association, January, 1853; and Mr. Petit's Memoir, in the Proceedings of the Archæological Institute at Lincoln, 1848, accompanied by a plan and engravings.

[q] *Rot. Maj.* of Archbishop Grey, York Archives, § 276.

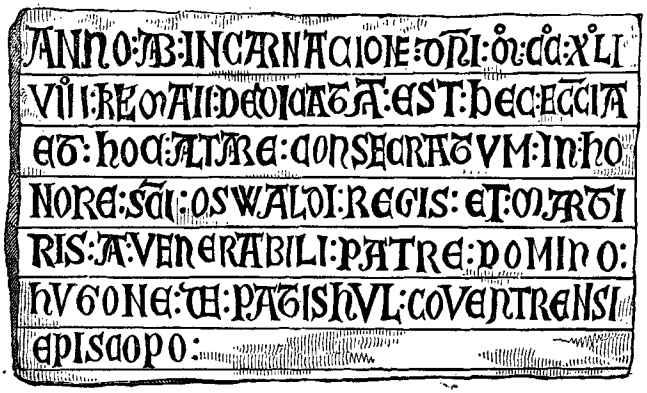
[r] See Walbran's Guide to Ripon, *Mon. Ang.*, vol. vi. p. 1368, &c.

[s] *Mon. Ang.*, vol. i. p. 463; Bentham's History of Ely, p. 148.

money spent by him in building of his church and houses. The presbytery of the cathedrall church he raised from the very foundation, and built a steeple of wood towards the galilee at the west end of the church. This noble worke he finished in seventeene yeeres, with the charge of 5,350*l.* 18*s.* 8*d.*; and the seventeene daie of September, 1253, he dedicated it in the presence of the King, and his sonne Prince Edward, &c., &c.[t]"

The sum expended on this building is very large, being equal to about 80,000*l.* of our money, and the result is certainly a very rich and magnificent piece of work, forming the present east end and presbytery of the cathedral, the style of which is pure Early English.

A.D. 1235—1241. Ashbourne Church, Derbyshire (restored). The date of dedication was recorded on a brass plate in this church.



Inscription in Ashbourn Church, Derbyshire, A.D. 1241.

Hugh de Patishull was consecrated Bishop of Coventry and Lichfield July 1, 1240, and died Dec. 8, 1241. The style of the original parts is Early English, with triple lancet windows; but there are considerable alterations of later periods, and the church has been restored.

A.D. 1237. Peterborough Cathedral, consecrated by two bishops, Robert [Grossetete] of Lincoln and William [Bruere] of Exeter[u]. The part then consecrated was probably the fine west front, the details of which are fine examples of this period.

A.D. 1237. At the Council of London it was ordered that all churches not yet consecrated must be so within two years. Many churches were consecrated according to this order, some of which had been built long before, especially in the enormous diocese of Lincoln. Amongst these were Peterborough Cathedral, Ramsey Abbey church, Huntingdonshire[x], and Sawtrey Church, Lincolnshire.

A.D. 1239. Netley Abbey, Hampshire, was begun this year by the executors of Peter de Roche, Bishop of Winchester, who had be-

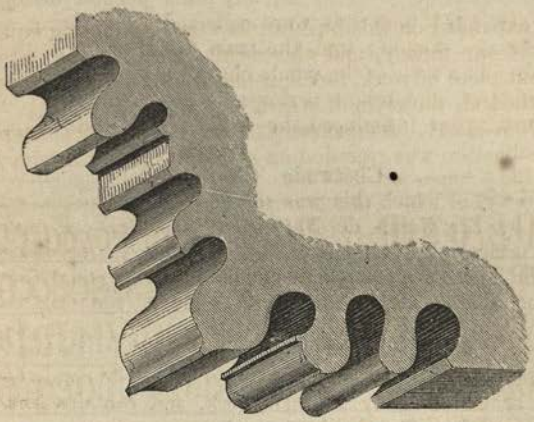
[t] Godwin's Catalogue of the Bishops, p. 208.

[u] "Item quarto nonarum Oct. dedicata est Ecclesia de Burgo Sancti Petri," etc. *Chron. Petriburg.*; see Britton, plates v. and ix.

[x] Regist. de Ramsey, ap. *Mon. Ang.*, vol. ii. p. 580; Matt. Paris, ed. 1684, p. 407.

queathed funds for this purpose [y]. These beautiful ruins are chiefly in the Early English style,—choir probably begun at this time.

A.D. 1240. The new choir of the Temple Church, London, being finished, the whole was re-consecrated in the presence of the King and many of the chief nobility [z]. This part of the church consists of three



Mouldings from the Choir of the Temple Church, London, A.D. 1240.

parallel aisles of equal height, with groined vaults and rib-mouldings, carried on pillars of Purbeck marble; the windows are triple lancets. It was restored, including the painting of the vaults and the painted glass, about 1850.

A.D. 1240—1253. Lincoln Cathedral restored, (after the fall of the central tower in 1237); a part of the nave and of the great transept, with the vaults and the vaulting-shafts to carry them in the nave and transept, and perhaps these also in S. Hugh's choir, are of this date [a].

A.D. 1242—1265. Finchale Priory, Durham. The new church was begun in 1242, and was probably finished about 1265 [b]. The ruins are fine Early English, but quite plain work.

A.D. 1242—1290. The chapel of the Nine Altars at the east end of Durham Cathedral was built during this period, as appears from the accounts and contracts still preserved among the archives of the cathedral. The design was probably given by Bishop Poore, who issued indulgences to raise money for it in 1237 [c]; the style is of the finest Early English, with lancet windows; the vault of the nave is also of this period. Thomas de Melsonby was Prior during the early part of the work.

[y] Waverley Annals, sub anno.

[z] Matt. Paris, Hist., p. 236; Carta Hen. III. ap. *Mon. Ang.*, vi. 844; Stow's Survey of London, p. 754.

[a] *Chronicon Petriburgense*, A.D. 1237. Ruina, &c., &c.

[b] See Charters of Finchale Priory, published by the Surtees Society, 8vo., Durham, 1839.

[c] *Hist. Dunelm. Scriptores tres*, 8vo., Surtees Society, p. 41; Godwin's Catalogue of Bishops, p. 519; Raine's History of Durham Cathedral, and Proceedings of the Archæological Institute at Newcastle in 1852, vol. i. p. 238: and for engravings see Billings' Durham Cathedral, 4to.

A.D. 1242—1258. Glasgow Cathedral, choir. In the Provincial Council of the Scottish Church held at Perth in 1242, it was ordered that the indulgence for raising funds for this cathedral should be hung up in every church, and the people exhorted to contribute annually during Lent; the money to be paid through the rural deans, and no money to be collected for any other purpose during the same period[d]. In 1277 materials were collected for building a campanile and a treasury, shewing that the main fabric of the church was then completed. The style of the whole church is pure Early English, with lancet windows, and might perhaps be an imitation of Salisbury, as Bishop Burdington introduced the Salisbury Use into Glasgow at the same time[e].

A.D. 1244 ——. Chetwode Church, Buckinghamshire. The Austin Priory, of which this was the conventual church, was founded in 1244, by Sir Ralph de Norwich[f]. The chancel remains in a tolerably perfect state, and is a fine specimen of the Early English style, with lancet windows, five at the east end and triplets at the sides, good sedilia and piscina, and some of the original painted glass[g].

A.D. 1244. St. Bartholomew's Hospital, without the town of Sandwich, in Kent, rebuilt and enlarged by Sir Henry de Sandwich[h]. The chapel is beautiful Early English work, and contains the tomb of Sir Henry with his effigy in ring armour.

A.D. 1245—1253. Chichester Cathedral—Chapel of St. Edmund. The north-eastern chapel of the nave built by Bishop de la Wich; this bishop was afterwards canonized as St. Richard, and translated June 25, 1276, into a shrine, at which offerings were made by pilgrims, and indulgences were granted to them. A watch-loft for this shrine was also erected on the reredos, as at York.

A.D. 1245—1269. Westminster Abbey Church. The choir and transepts rebuilt on a larger scale and a more elegant form by order of King Henry III., and at his own expense[i]. The Lady-chapel had previously been added in 1220—1240, but was entirely rebuilt by Henry VII. The work executed in the time of Henry III. may be distinguished on examination, although it was so well copied that at first sight the whole appears to be one piece of building, and the original design was faithfully carried out. The parts erected at this period were the choir and transepts and the chapter-house. The latter has windows of four lights divided by regular mullions, with bar-tracery in the head, and this is believed to be the earliest example in England of the use of this peculiar feature, which then came rapidly into fashion. (An ancient Roll of the date of 1253 preserved in the Public Record Office, and printed in the "Gleanings," p. 92, mentions canvas for covering the windows of the chapter-house, which shews that they were then finished and waiting for the glass. The first service in the new

[d] *Chart. Aberdeen;* Wilkins' *Concilia.*

[e] For engravings, see Billings, &c. *Mon. Ang.*, vol. vi. p. 498.

[g] For engravings, see Lysons' *Magna Britannia.*

[h] Hasted's History of Kent, vol. iv. p. 270.

[i] Matt. Paris, Hist., p. 661; Licentia R. Grostete, Ep. Lincoln, apud *Mon. Ang.*, vol. i. p. 273; Gleanings from Westminster Abbey, by G. G. Scott and others, 8vo., 1861.

church was in 1269, when the relics of Edward the Confessor were translated into the new shrine[j].)

A.D. 1246. Fountains Abbey, Yorkshire. The structure of the church completed, the cloister with the nine altars and the mosaic pavement, the infirmary, and an apartment for the entertainment of the poor, built by Abbot John, of Kent[k], in the entrance of the first area towards the south. From this it appears evident that the infirmary is the building of which the fine ruins remain near the north-east corner of the choir, in the most secluded situation, as usual for the infirmary; and that the other fine ruins on the southern side of the entrance-court at the west end of the great church are the *Xenodochium*, or house for receiving strangers and pilgrims, often called the abbot's house; this was naturally placed at the entrance to the abbey.

A.D. ——1247. Skelton Church, Yorkshire. "There is a tradition in the parish that this church was built with the stones that remained after the south transept of York Minster was completed." The character of the work corresponds very closely, and in 1247 there is an entry on the Roll of Archbishop Walter Grey, confirming a donation from "Master E. Hageton, treasurer of York, to John de Ledes, clerk of the chapel of Skelton," which shews that the chapel was completed at that time.

A.D. 1248—1264. The Lady-chapel of Wells Cathedral, built by Bishop William Bitton, who died in 1266 and was buried in it[l]. The style of the earliest part is Early English, but late in the style, with bar-tracery and very rich: part of it is evidently of later date, and as Godwin also states that the chapter-house was built in the time of Bishop William de Marchia, 1292—1302, and the two works are clearly of the same period, the probability is that both were begun in the time of Bishop Bitton, or Button, and completed in the time of Bishop de Marchia: the lower part of the chapter-house belongs distinctly to the earlier period, and is some years earlier than the upper part.

A.D. 1250—1260. The north transept of York Cathedral, built by Johannes Romanus, treasurer of the church[m]. The style is pure Early English, but rather more advanced than the south transept, and the triforium arcade has foliated circles in the heads of the arches; these are of plate-tracery, but the round window in the gable at the end has bar-tracery, though thick and early looking, whereas the lancet windows of the north transept are separated by strips of wall not yet reduced to mullions.

A.D. 1253—1258. The tomb of Bishop Robert Grosse-teste, erected in Lincoln Cathedral. The style is pure Early English, with shafts and capitals corresponding with the nave, and the panels ornamented with quatrefoils.

[j] Wikes' Chron. sub anno. For engravings of details, see Arches, pp. 122, 123, Piers 125, 127, Capital 128, Buttress 132, Diaper 139, Foliage 140.

[k] "Ex libro fratris Hugonis Monachi de Kirkstal de fundatione Fontanensis monasterii ab Joannem Abbatum de Fontibus."—Ap. *Lelandi Collectanea*, vol. ii. p. 311, or Editio altera, vol. iii. p. 358; *Mon. Ang.*, vol. v. p. 286.

[l] *Mon. Ang.*, vol. ii. p. 277; Godwin's Catalogue of the Bishops, 4to., p. 298.

[m] Godwin, p. 470; *Mon. Ang.*, vol. vi. p. 1175; Browne's History of York Minster; Britton, &c.

A.D. 1254—1260. The tomb of Bishop Hugh de Northwold, erected in the south aisle of Ely Cathedral. The style is very rich Early English; the shafts have capitals of foliage interspersed with heads of ecclesiastics and birds.

A.D. 1255—1260. The tomb of Archbishop Walter Grey in York Cathedral. The style is fine and rich Early English, with trefoil arches, foliated capitals, crockets and finials [n].

A.D. 1255—1281. Crowland Abbey, Lincolnshire. Part of the west front having been blown down in a storm, was repaired by Abbot Ralph de Marche [o]. The very beautiful Early English sculpture in the west front belongs to this period, and though mutilated, a good deal of it remains. The character of the work is much like that of the eastern part of Lincoln. It was in imminent danger of falling in 1860, but was skilfully repaired by Sir G. G. Scott.

A.D. 1257. St. Alban's Abbey Church. The east end taken down and rebuilt this year, and the relics of St. Alban found in it in a stone coffin, according to Matthew Paris [p]. The style of this part of the church is fine Early English, rather late in the style, agreeing well with this date, or somewhat later.

A.D. 1260—1280. The presbytery or eastern part of Lincoln Cathedral built. In the year 1256 the Dean and Chapter of Lincoln obtained permission from King Henry III. to take down part of the city wall and enlarge the church eastwards; this work was begun soon afterwards, and completed before 1280, when the relics of St. Hugh were translated to his new shrine in this part of the church, built to receive them [q]. The style is Early English, but of the richest and latest work consistent with that style; the windows have bar-tracery: the mouldings and sculpture also are still of this style, though approaching to the next. It is one of the most beautiful examples of the best period of English art [r].

A.D. 1263. The tomb of Bishop Giles de Bridport in Salisbury Cathedral is a fine example of the later division of this style, with foliated circles in the heads of the arches. The style of the chapter-house and the details of the workmanship correspond so exactly with this tomb, that there can be no doubt it was building at the same time [s].

[n] For engravings of some of these details, see pp. 129, 141, 142.

[o] Crowland Annals, MS. Vespasian, bk. xi.

[p] Matt. Paris, ed. Wats., p. 809; *Mon. Ang.*, vol. ii. p. 194.

[q] Pat. 40 Hen. III., m. 22 in dorso; *Mon. Ang.*, vol. vi. p. 1278.

[r] Mr. Rickman himself has classed this east front of Lincoln among his Decorated fronts, but this is hardly consistent with his definition of the styles in other respects, and not at all consistent with the dates in his chronological table. There is, however, no real break or line of distinction between the styles, they run into each other and overlap frequently. Such buildings as this may be called by either name—the end of the Early English or the beginning of the Decorated style. The end of the first and beginning of the second great division of Gothic architecture coincides generally with the reign of Edward I. in England: this is the period of the most perfect and beautiful Gothic buildings, when English art attained to the highest eminence it has ever yet reached. For a fine series of engravings of the sculpture, see Professor Cockerell's paper in the Proceedings of the Archæological Institute at Lincoln, 1848.

[s] There are good engravings of the chapter-house and of this tomb in Britton's "Cathedrals." The tomb is Plate XXVI., and is erroneously let-

A.D. 1263—1284. Salisbury. The chapter-house and cloister, commenced by Bp. Walter de la Wyk, and completed under his successor Robert de Wickhampton. The style is still Early English, but late in that style, with lancet windows having foliated circles in the head, and there is an elegant wall-arcade with foliated arches.

A.D. 1265 ——. Burnham Abbey, Buckinghamshire, founded by Richard, King of the Romans[t]. There are some ruins only of the abbey; the windows are lancet-shaped, but the mouldings are late and approaching to the Decorated style.

A.D. 1268. The tomb of Bishop Peter de Aquablanca, in Hereford Cathedral. The style is of the richest Early English, with foliated circles of bar-tracery.

A.D. 1271—1292. St. Mary's Abbey at York. The first stone in the foundation of a new choir was laid in 1271[u], at a depth of nine feet; in places the foundation was twenty-four or twenty-six feet deep. The first stone of the columns was not laid until 1273. The campanile threatening to fall, was taken down in 1278. The whole church was completed within twenty-four years by Simon de Warwick, who died in 1296. This very beautiful ruin is fine and rich Early English, late in the style.

A.D. 1292—1302. Wells. The chapter-house was added under Bishop William de Marchia.

There is a very common popular delusion that Gothic architecture was used for churches and chapels and monasteries only; but this is altogether a mistake, arising from the fact that our houses have generally been rebuilt by each succeeding generation according to their own ideas of comfort and convenience, while our churches have remained as they were built, to a great extent. In consequence of this error, whenever a Gothic window is seen in any old building or ruins, it is immediately called a church or chapel window, although it is quite as often the window of the hall; there is, in fact, no difference externally between the window of a church and of a hall of the same period. Internally there are usually seats in the recess of the hall window, for ladies to sit and work at their tapestry; this is often the only distinction between a hall and a chapel when the traces of the altar have been destroyed. Within the precincts of the great monastery of Peterborough, in the most retired part, close to the east end of the infirmary chapel, there still remains a small Early English house of about 1220, nearly perfect, with windows having remarkable plate-tracery in the heads. It is supposed by Professor Willis to have been the "House of Honour," or the guests' house; or it may have been the house of the Infirmarer, who was an important officer in the larger abbeys. The house is divided into two parts by a partition wall, on one side of which is the hall, which is the whole height of the building; the other half is divided into two storeys by a floor, and this is part of the original design, as shewn by the doors and windows.

tered as Bishop Bingham's; the error is corrected in the letterpress.

[t] Carta de fundatione ap. *Mon. Ang.*, vol. vi. p. 545.

[u] Carta de fundatione, ap. *Mon. Ang.*, vol. iii. p. 544; MS. Chronicle of St. Mary's, York, in Bodleian, fol. 127, 131, and 163.

OF THE THIRD

OR

DECORATED ENGLISH STYLE.

Decorated English Doorways.

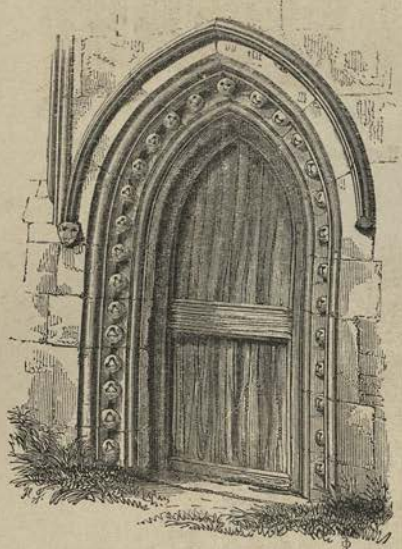
The large doorways of the last style are mostly double, and there are some fine ones of this, but they are not so common, there being more single doorways, which are often nearly as large as the Early English double ones, and indeed but for the ornaments they are much alike, having shafts and fine hollow mouldings. The small doorways are frequently without shafts, but the arch-mouldings run down the side, and almost to the ground, without a base, [as at Kislingbury, p. 177, and Bampton, p. 179,]—the mouldings being set upon a slope, and frequently, when the base-tablets consist of two sets of mouldings with a face between, it is only the lower one which runs into the architrave to stop the mouldings. The shafts do not in this style generally stand free, but are parts of the sweep of mouldings; and instead of being cut and set up lengthways, all the mouldings and shafts are cut on the arch-stone, thus combining great strength with all the appearance of lightness, [as at North Mimms, p. 177]. The capitals of these shafts differ from the Early English, in being formed of a woven foliage, and not upright leaves; this, in small shafts, generally has an apparent neck, but in larger ones often appears like a round ball of open foliage, [as at York and Finedon, p. 199]. There are also, in many good buildings, plain capitals without foliage; these have an increased number of mouldings from those of the last style, and they generally consist of three sets, —one which may be considered the abacus, then a hollow and another set, then the bell of the capital, and then the mouldings forming the astragal; and both in plain and flowered capitals, where the shaft is filleted, it is common for the fillet to run through the astragal, and appear to die into the bell. Of these plain capitals, the cathedral of Exeter [p. 198] and the cloisters of Norwich [p. 199] furnish very fine specimens. The bases to these shafts mostly consist of the reversed ogee, but other mouldings are often added, and the ogee made in faces. Although the doorways in general are not so deeply recessed as the Norman and Early English, yet

Doorways, Kislingbury, Northants, c. 1320.

North Mimms, Hertfordshire, c. 1300.

in many large buildings they are very deep. The west doorways of York are of the richest execution, and very deep.

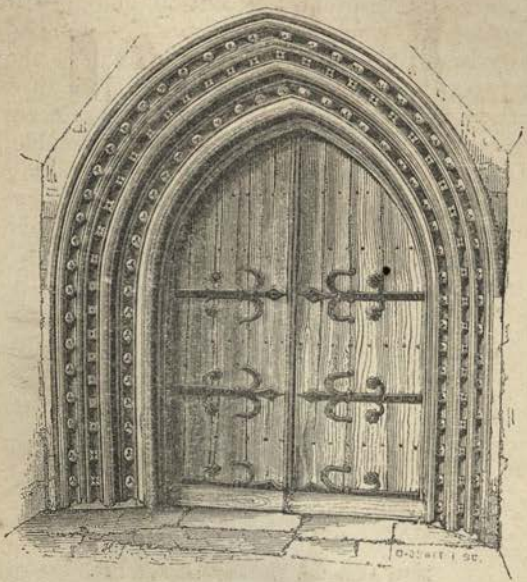
To the open-work bands of the last style succeeds an ornament equally beautiful, and not so fragile; this is the flowered moulding, [as at Kislingbury]; there are often three or four in one doorway, and to the toothed-ornament succeeds a flower of four leaves, in a deep moulding, with considerable intervals between, [see p. 177]. This flower in some buildings is used in great profusion to good effect. Over these doorways there are several sorts of canopies; the dripstone is generally supported by a corbel, which is commonly a head; in some in-



Mackworth, Derbyshire, c. 1320.

Cloisters, Norwich, c. 1320.

stances a plain return is used, but that return seldom runs horizontally. The canopy is sometimes connected with the dripstone, and sometimes distinct. The common canopy is a triangle, the space between it and the dripstone is filled with tracery, and the exterior ornamented with crockets and crowned with a finial. The second canopy is the ogee, which runs about half up the dripstone, and then is turned the contrary way, and is finished in a straight line running up into a finial, [as at the very beautiful entrance to the chapter-house at Howden, Yorkshire, (see Plate)]. This has its intermediate space filled



West Door, Bampton, Oxfordshire, c. 1320.

Christ Church, York, c. 1320.

Little Addington, Northamptonshire, c. 1350.

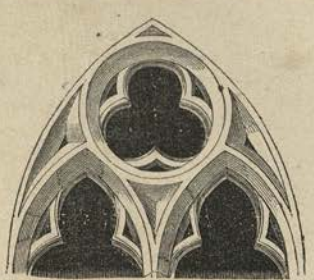
Aynho, Northamptonshire, c. 1350.

with tracery, &c., and is generally crocketed, [as at Norwich, p. 178]. Another sort of canopy is an arch running over the doorway, and unconnected with it, which is doubly foliated; it has a good effect, but is not common. On the side of the doorways small buttresses or niches are sometimes placed, [as at Christ Church, York, and at Howden (see Plate)].

In small churches there are often nearly plain doorways, having only a dripstone and a round moulding on the interior edge, and the rest of the wall a straight line or bold hollow, and in some instances a straight sloping side only. In some doorways of this style a series of niches with statues are carried up like a hollow moulding; and in others, doubly foliated tracery, hanging free from one of the outer mouldings, gives a richness superior to any other decoration. The south doorway of the choir at Lincoln is perhaps hardly anywhere equalled of the first kind, and a doorway in the cloisters of Norwich of the other.

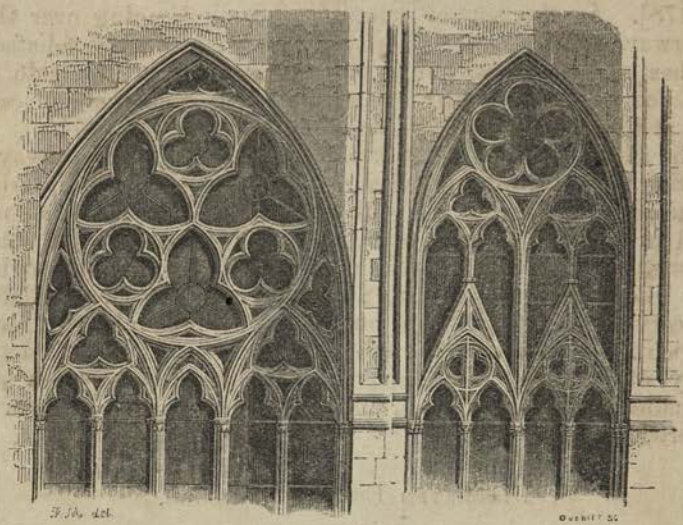
Decorated English Windows.

In these the clearest marks of the style are to be found, and they are very various, yet all on one principle. An arch is divided, by one or more mullions, into two or more lights, and these mullions branch into tracery of various figures, but do not run in perpendicular lines through the head. In small churches, windows of two or three lights are common, but in larger, four or five lights for the aisles and clerestory windows, five or six for transepts and the end of the aisles, and in the east and west windows seven, eight, and even nine lights, are used. Nine lights seem to be the extent, but there may be windows of this style containing more. The west window of York and the east window of Lincoln Cathedrals are of eight lights each; the west window of Exeter Cathedral and the east window of Carlisle Cathedral are of nine, and these are nearly, if not quite, the largest windows remaining.

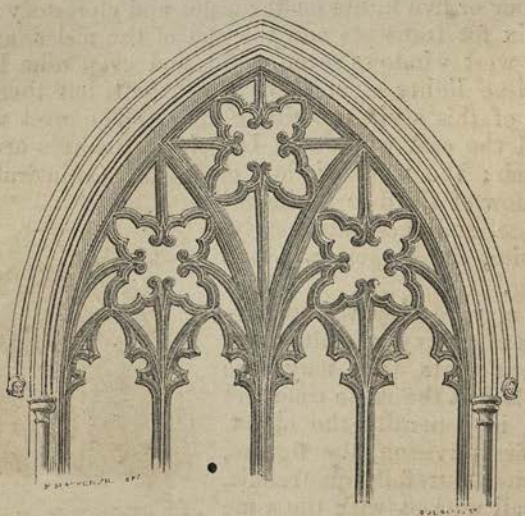


Little Addington, Northants, c. 1280.

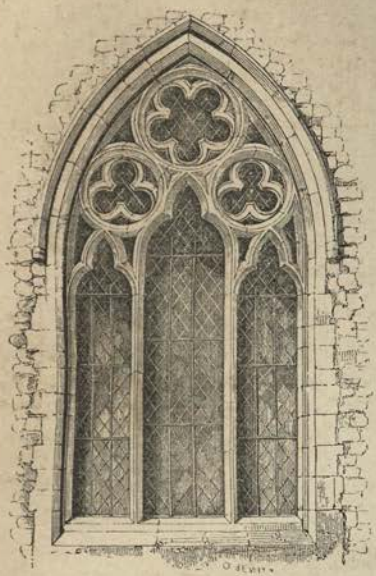
There may be observed two descriptions of tracery, and although, in different parts, they may have been worked at the same time, yet the first is generally the oldest. In this first division, the figures, such as circles, trefoils, quatrefoils, &c., are all worked with the same moulding, and do not always regularly join each other, but touch only at points. This may



Passage leading to the Chapter-house, York, c. 1280.

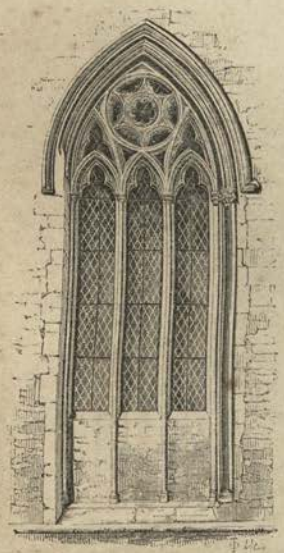


Chartham, Kent, c. 1280.

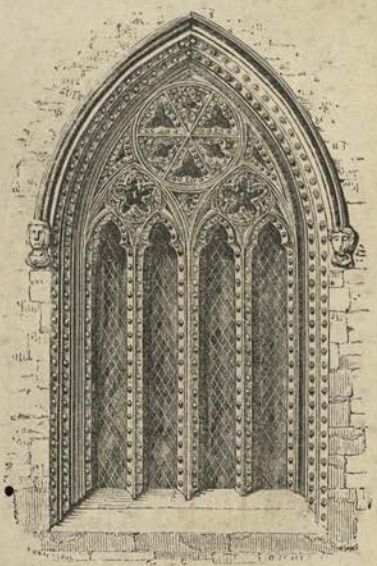


Meopham, Kent, c. 1280.

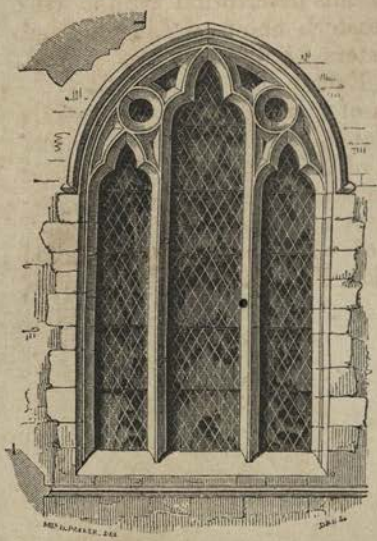
Chaddesden, Derbyshire, c. 1280.



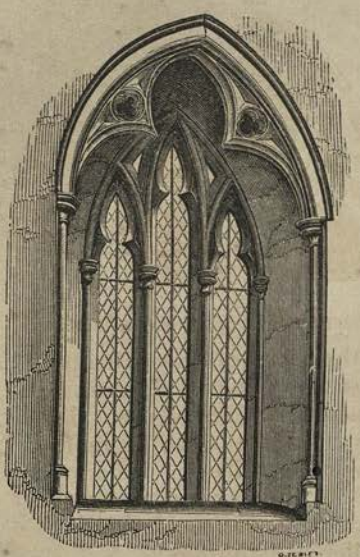
Dorchester, Oxon, c. 1300.



Leominster, Herefordshire, c. 1320.



Northmoor, Oxfordshire, c. 1280.



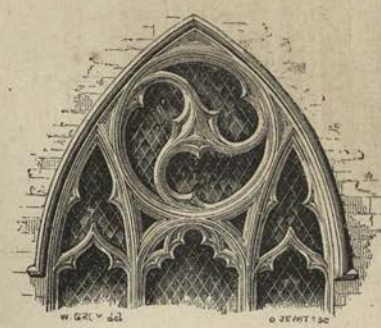
Piddington, Oxfordshire, c. 1280.

Bampton, Oxfordshire, c. 1280.

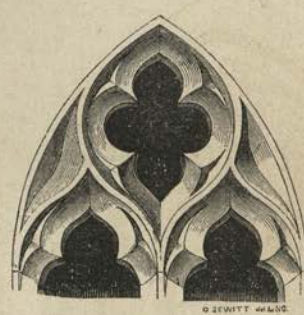
be called geometrical tracery; of this description are the windows of the nave of York, the eastern choir of Lincoln, and some of the tracery in the cloisters at Westminster Abbey, as well as most of the windows at Exeter.

[In Kent a peculiar description of tracery is used, the trefoils and quatrefoils being doubly foliated, and the cusps often terminated by knobs forming a sort of crocket. This peculiarity, called Kentish tracery, will be better understood from the example at Chartham, p. 182, than by any description.]

The second division consists of what may be truly called *flowing* tracery. Of this description, York Minster, the Minster and St. Mary's, at Beverley, Newark Church, and many northern churches, as well as some southern churches, contain most beautiful specimens. The great west window at York and the east window at Carlisle are perhaps the most elaborate. In the richer windows of this style, and in both divisions, the principal moulding of the mullion has sometimes a capital and base, and thus becomes a shaft. One great cause of the beauty of fine flowing tracery is the intricacy and delicacy of the mouldings; the principal moulding often running up only one or two mullions, and forming only a part of the larger design, and all the small figures being formed in mouldings which spring from the sides of the principal. The architraves of windows of this style are much ornamented with mouldings, which are sometimes made into shafts. The dripstones and canopies of windows are the same as in the doors, and have been described under that head. Wherever windows of this style remain, an artist should copy them; the varieties are much greater than might be supposed, for it is very difficult to find two alike in different buildings[a].

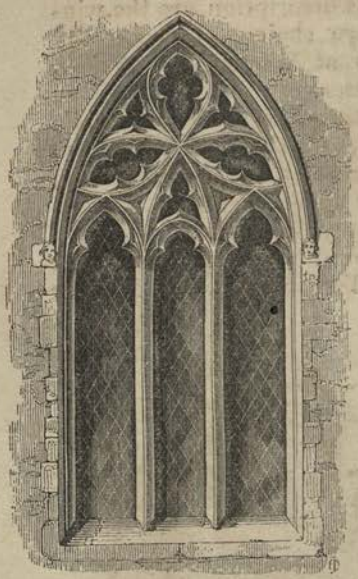


Amport, Hampshire, c. 1320.

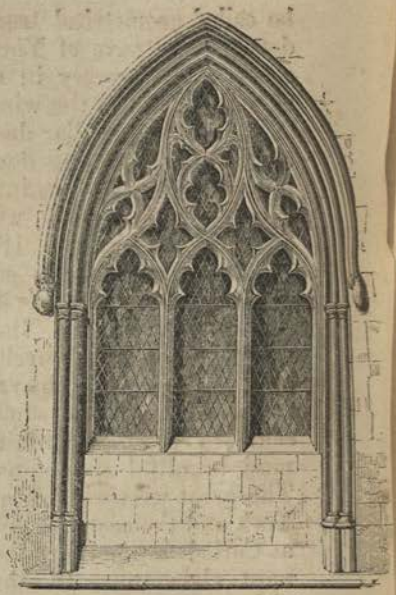


Little Addington, Northamptonshire, c. 1320.

[a] [A large collection of examples has been published by Mr. E. A. Freeman, in his work on Gothic Window Tracery 8vo., 1851.]

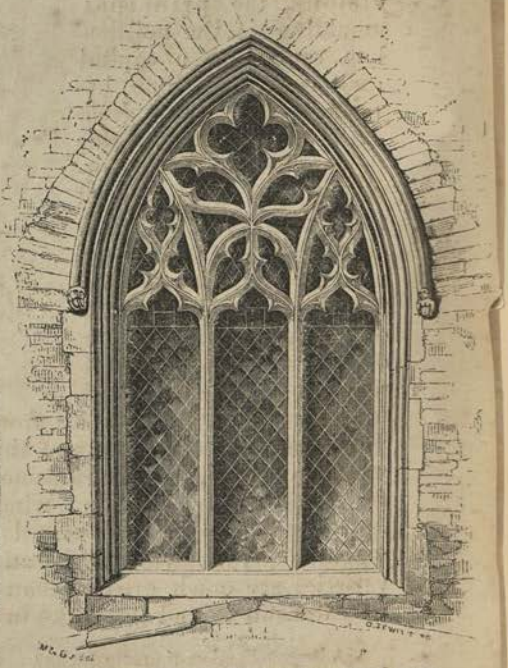


Eling, Hampshire, c. 1320.

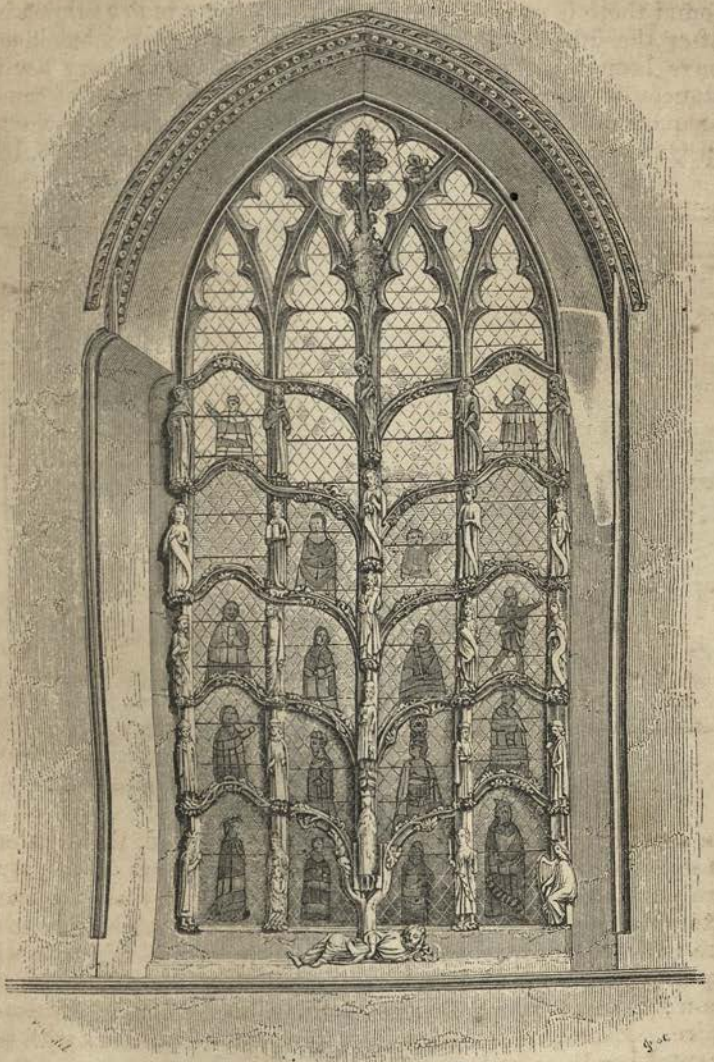


St. Mary s, Beverley, c. 1320.

Beverley Minster, c. 1350.



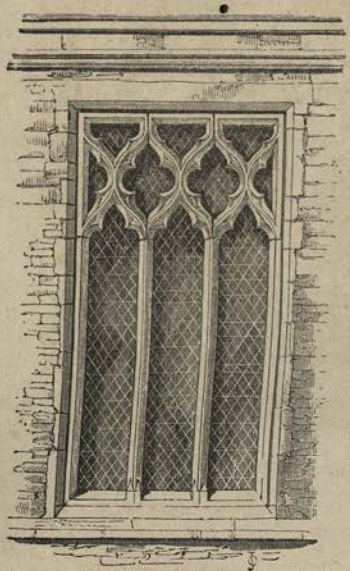
Irthlingborough, Northamptonshire, c. 1350.



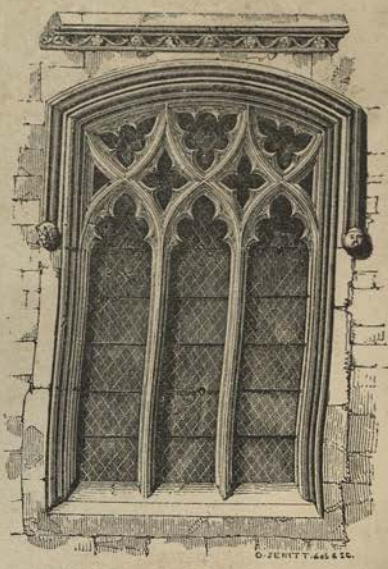
The Jesse Window, Dorchester, Oxfordshire, c. 1320.

[There are some examples of flowing tracery without cusps, and with the ogee arch as at Finedon, Northants., (see Plate)].

It does not appear that the straight horizontal transom was much, if at all, used in windows of this style; wherever it is found there is generally some mark of the window originating after the introduction of the Perpendicular style; but it may have been used in some places, and there are a very few instances of a light being divided in height by a kind of canopy or quatrefoil breaking the mullion; the church of Dorchester, in Oxfordshire, has a very curious window of this kind, (p. 187).



Dorchester, Oxon, c. 1350.

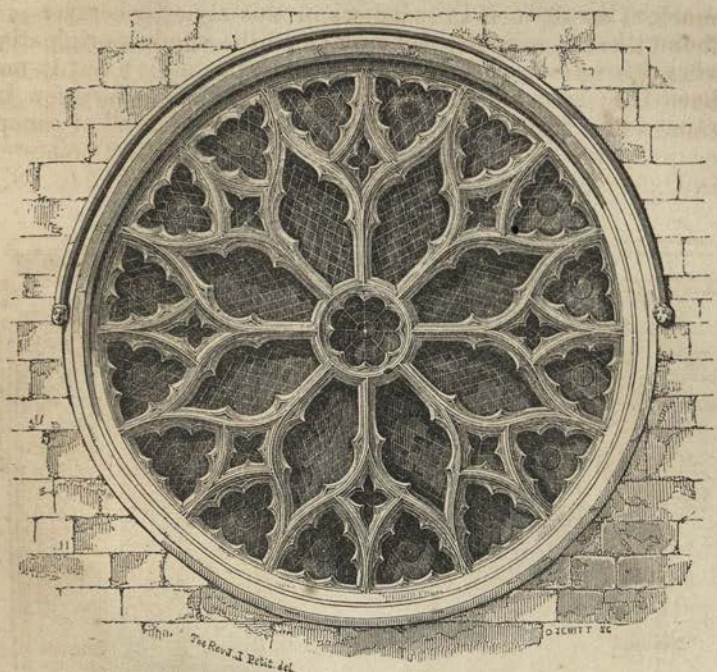


Over, Cambridgeshire, c. 1350.

In some counties, where flint and chalk are used, the dripstone is sometimes omitted. The heads of the windows of this style are most commonly the equilateral arch, though there are many examples both of lancet and drop arches; but the lancet arches are not very sharp. There are a few windows of this style with square heads, (as at Dorchester); but they are not very common; [except in particular districts, especially in Leicestershire. Examples not unfrequently occur of windows with segmental heads, as at Over, Cambridgeshire.]

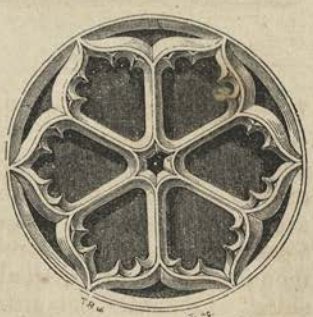
The circular windows of this style are some of them very fine; there are several very good ones in composition at Exeter and Chichester, and the east window of old St. Paul's was a very fine one; but perhaps the richest remaining is that of the south transept at Lincoln, which is completely flow-

ing. [There is also a very fine example in the old church at Cheltenham.]



St. Mary's, Cheltenham, c. 1350.

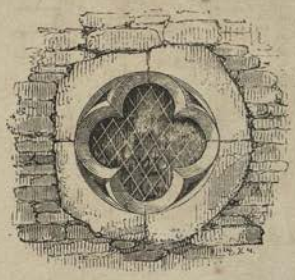
Feringtón St. John's, Norfolk, c. 1320.

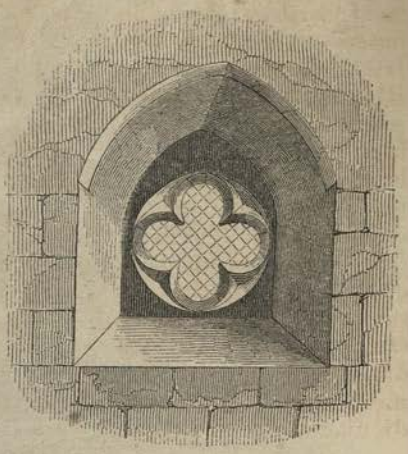


Stratford-on-Avon, c. 1350.

[The windows of the clere-storey in this style offer some peculiarities, for though in large buildings they are frequently very large and fine, and of similar character to those of the body of

the church, yet in ordinary parish churches they are frequently very small, and appear little more than openings pierced through the wall. The general forms of these are the spherical triangle, the circle and square; these are sometimes filled with tracery, but more frequently only trefoiled or quatrefoiled. The label is frequently carried all round the opening. The inside is generally deeply and widely splayed, and frequently of a different form from the outer opening.





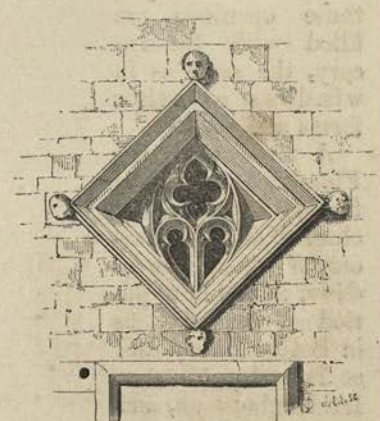
Exterior. Great Milton, Oxfordshire, c. 1300. Interior.

Cranford St. Andrew, Northamptonshire, c.1320. Barton Segrave, Northamptonshire, c. 1330.

[Belfry windows, and other windows in towers, have usually a distinct character, and are frequently partially filled up with stonework, as at Aynho, Northamptonshire. Sometimes they may be called twin-windows, consisting of two single lights coupled together, with a niche for an image between them, as at Irthlingborough, and at Bloxham, Oxfordshire, (see Plate). The openings filled with tracery, but not glazed, which are found in some districts, especially in Norfolk, (and there commonly called Sound-holes,) sometimes occur in this style, as at Great Addington, though they are more common in Perpendicular work.

Aynho, Northamptonshire, c. 1350.

Irthlingborough, Northamptonshire, c. 1350.

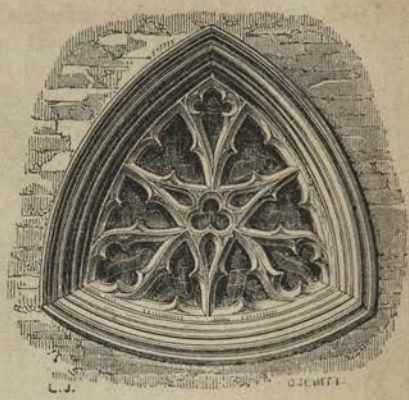


Great Addington, Northamptonshire, c. 1350.

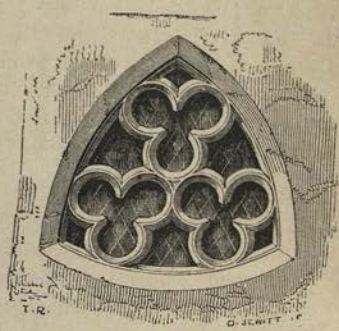
[The name of Sound-holes is not very applicable, as they are more strictly air-holes; they are not used in the bell-chamber, but in the ringing-loft, to give air to the ringers. Those belonging to this style are generally smaller than in the next. They are sometimes diamond shaped, but more frequently square.

Triangular windows are likewise frequently used in the points of gables over large windows. Sometimes the common straight-sided triangle, more often the spherical triangle, as at Alberbury, Shropshire, and the Maison Dieu at Dover. In the later examples these openings are filled with bar-tracery, the same as in windows of other forms and sizes.

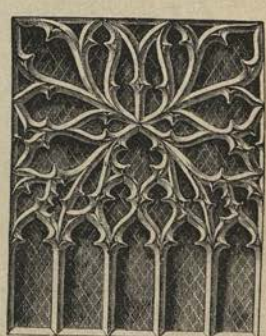
A tendency to the Flamboyant style of tracery is frequently observable in the tracery of Decorated windows, in the later period of the style, as in Bolton Abbey, and at Beverley Minster, Irthlingborough, and Eling, (p. 186).



Alberbury, Shropshire, c. 1300.



Maison Dieu, Dover, c. 1300.



Bolton Abbey, Yorkshire, c. 1350.

[Windows in spires, or spire-lights, as they are usually called, are more frequent in this style than in any other. The broach-spires of Northamptonshire and some other districts are generally ornamented in this manner, as at Polebrook, (see Plate,) and more commonly belong to this style, though they are frequently Early English, and occasionally Perpendicular. Windows in staircases, or stair-lights, are also of a distinct character in all styles. They are frequently mere loops or small openings of various forms, and not glazed, but in this style they are more usually ornamented with foliation, and sometimes have tracery, as at St. Mary's, Beverley.]

Irchester, Northants, c. 1320.

St. Mary's, Beverley, c. 1350.

Towards the end of this style, and perhaps after the commencement of the next, we find windows of most beautiful composition, with parts like the Perpendicular windows, and sometimes a building has one end Decorated, the other Perpendicular; such is Melrose abbey[b], whose windows have been extremely fine; and indeed the great east window of York, which is the finest Perpendicular window in England, has still some traces of flowing lines in its head.

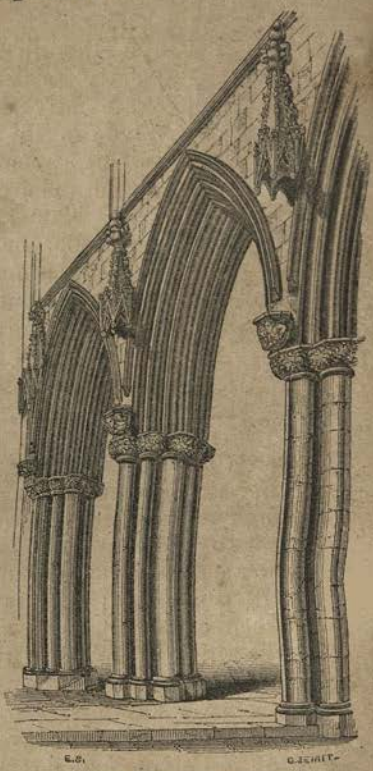
This window has also its architrave full of shafts and mouldings, which kind of architrave for windows is seldom continued far into the Perpendicular style; and therefore when a Perpendicular window has its architraves so filled with mouldings, it may be considered early in the style. [The fine east window of Merton College Chapel, Oxford, is a remarkable and rare example of having architectural features introduced in the tracery; tall pyramids with crockets and finials are introduced under the small arches of the lights; this feature is believed to be unique, and the effect is rich.]

[b] [Melrose Abbey is a fine example of Scottish architecture as distinct from either English or French, and consisting in some degree of a mixture of the two; some of the windows are a curious combination of the French Flamboyant with the English Perpendicular: most of this work is late. See the Gentleman's Magazine, March, 1862.]

Decorated English Arches.

Though the arch most commonly used for general purposes in this style is the equilateral one, yet this is by no means constant. At York, [and at St. Mary's, Beverley (see Plate),] this arch is used, but at Ely a drop-arch.

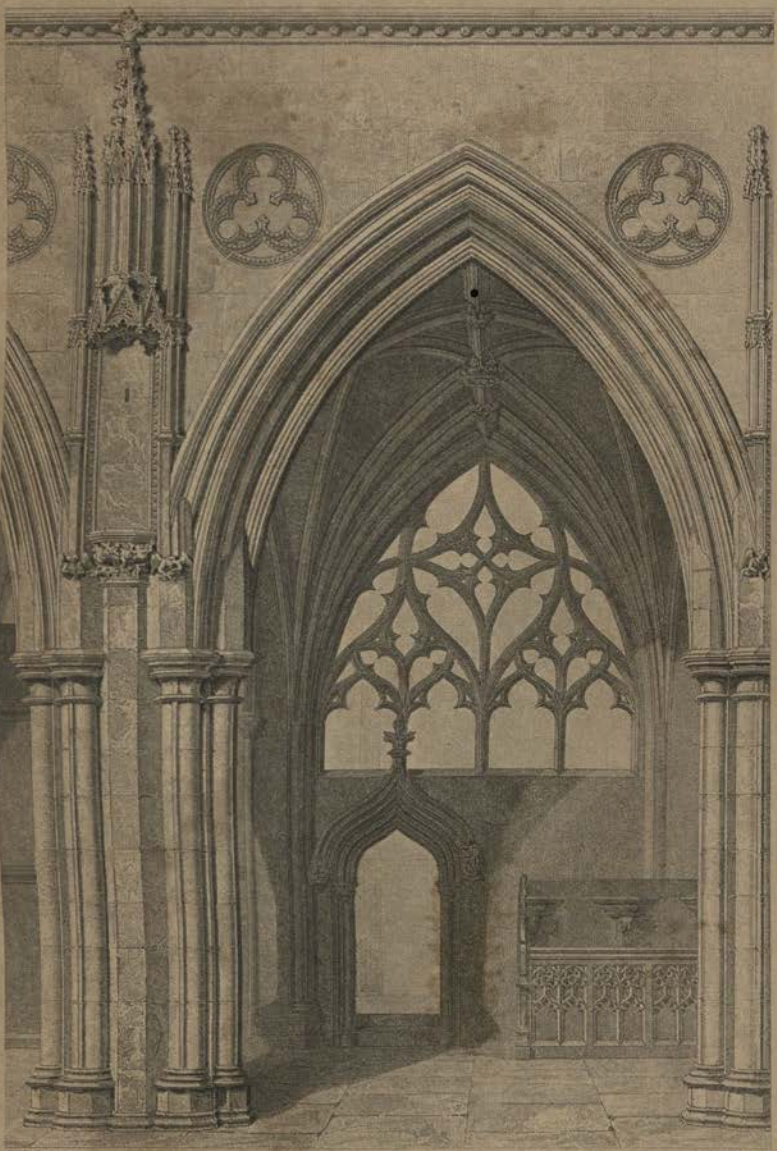
Ely Cathedral, c. 1350.



Selby Abbey Church, c. 1350.

The architrave mouldings of interior arches do not differ much from those of the last style, except that they are, perhaps, more frequently continued down the pier without being stopped at the line of capitals, and that the mouldings composing them are of larger size and bolder character, though in large buildings still consisting of many mouldings; of this, one of the finest examples is the architrave of the choir-arches at Lichfield, which is one of the best specimens of the different combinations of mouldings in this style.

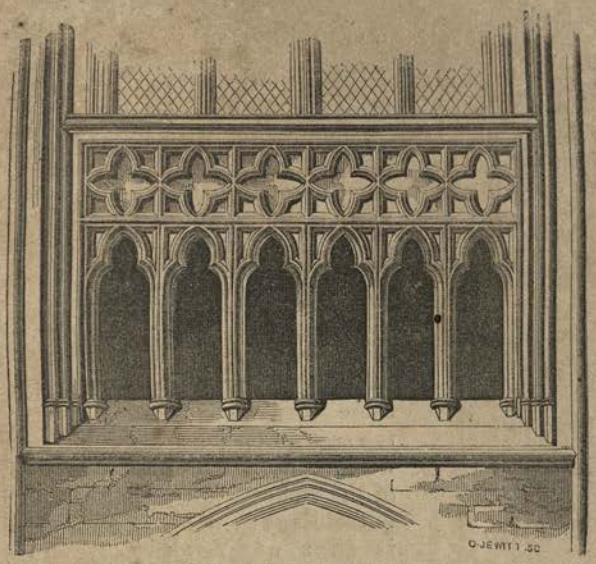
The distinction between the Early English small multiplied mouldings and the bold Decorated ones may be well ob-



F. Mackenzie. J. H. Le Keux.

ST MARY'S _ BEVERLEY.

ARCH & SCREEN _ NORTH SIDE OF CHOIR.



Triforium Arcade, Guisborough, Yorkshire, c. 1350.

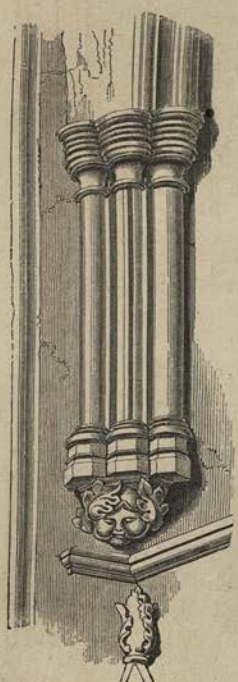
served at Chester, where the arch between the choir and Lady-chapel is very good Early English, and the arches of the nave as good Decorated work; and these two also shew the difference of character of the two descriptions of pier.

The dripstones are of delicate mouldings, generally supported by heads. The arches of the [triforium] galleries are often beautifully ornamented with foliated heads and fine canopies; and in these arches the ogee arch is sometimes used, as it is freely in composition in the heads of windows. [The same features occur in the arcades along the side walls of the aisles, as in Beverley Minster, many of which have very rich work.]

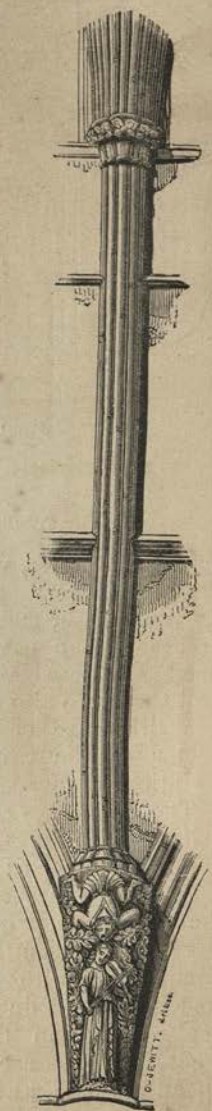
Arcade, Beverley Minster, c. 1350.

Decorated English Piers.

A new disposition of shafts marks very decidedly this style in large buildings, they being arranged diamondwise, with straight sides, often containing as many shafts as will stand close to each other at the capital, and only a fillet or small hollow between them. The capitals and bases of these shafts are much the same as those described in the section on doorways. Another pier of the richest effect, but seldom executed, is that at York Minster, where the centre shaft is larger than those on each side, and the three all run through to the spring of the roof. Three also support the side of the arch; these shafts are larger in proportion than those of Exeter, &c., and stand nearly close without any moulding between. The shaft which runs up to support the roof often springs from a rich corbel between the outer architrave mouldings of the arches; Exeter and Ely are fine examples.



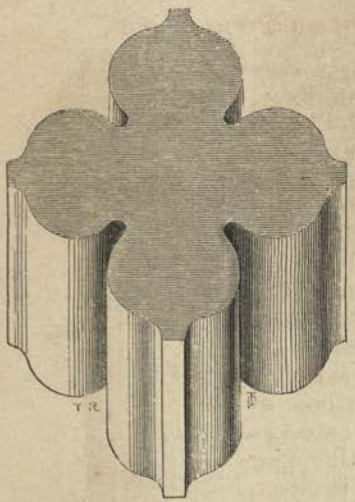
Dorchester, Oxon, c. 1300.



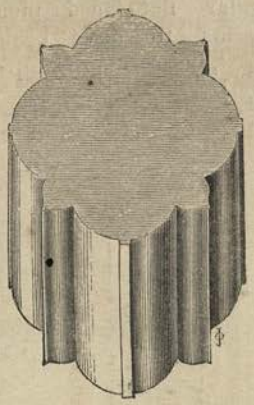
Vaulting-shaft, Exeter, c. 1300.

Another pier, common towards the end of this style and the beginning of the next, is composed of four shafts, about two-fifths engaged, and a fillet and bold hollow half as large as the shafts between each; this makes a very light and beautiful pier, and is much used in small churches, [as at Silk Willoughby, p. 197.]

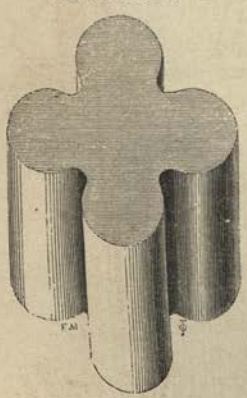
All these kinds of piers have their shafts sometimes filleted, and the architrave mouldings are often large ogees.

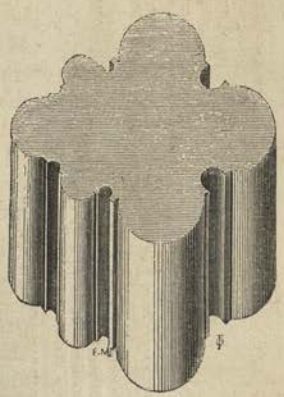


Silk Willoughby, c. 1300.

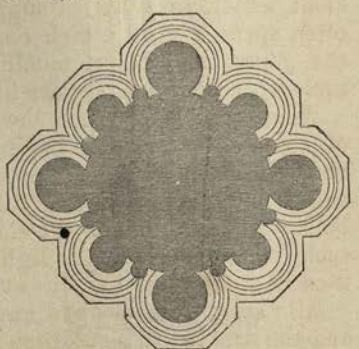


Little Addington, Northants, c. 1320.



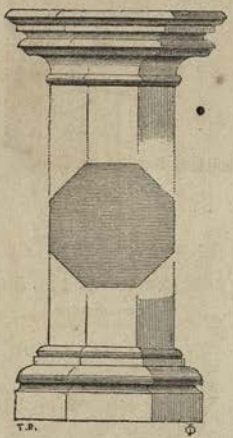


Finedon, Northamptonshire, c. 1320.

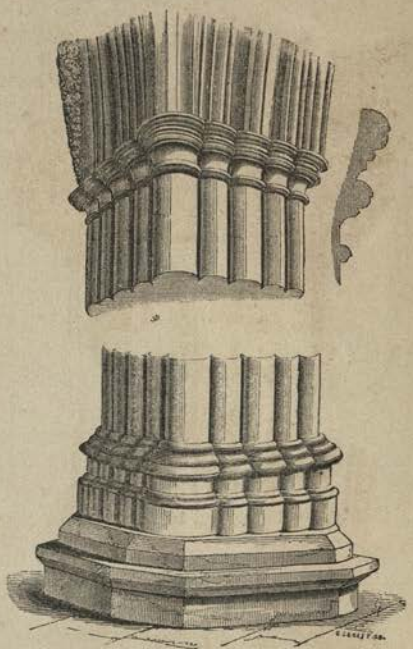


Dorchester, Oxfordshire, c. 1300.

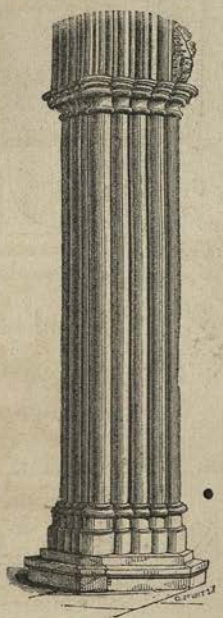
In small country churches the multangular flat-faced pier seems to have been used, [as at Long Compton].



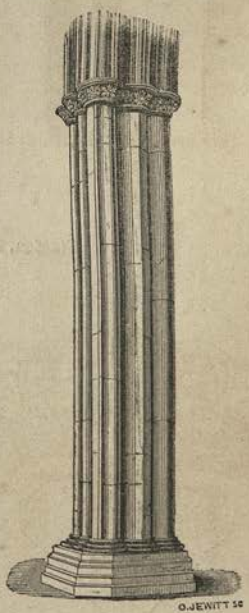
Long Compton, Warwickshire, c. 1350.



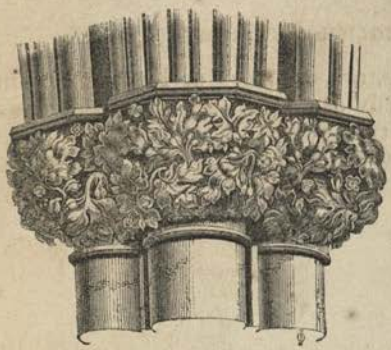
Exeter Cathedral, c. 1300.



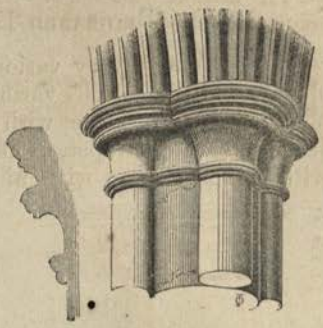
Exeter Cathedral, c. 1300.



Guisborough, Yorkshire, c. 1300.



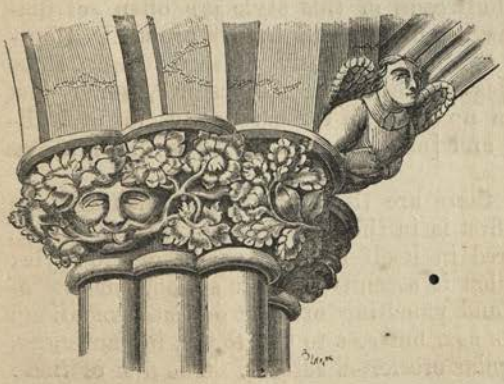
York Cathedral, c. 1320.



Cloisters, Norwich, c. 1300.

Dorchester, Oxfordshire, c. 1300.

Beverley Minster, c. 1320.

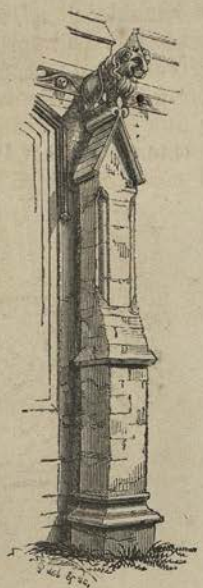


Finedon, Northamptonshire, c. 1320.

York Minster, c. 1320.

Decorated English Buttresses.

These, though very various, are all more or less worked in stages, and the set-offs variously ornamented, some plain, some moulded slopes, some with triangular heads, [in a pediment just under the parapet, as at Over, Cambridgeshire;] and some with panels; some with niches in them [as at Great Milton,



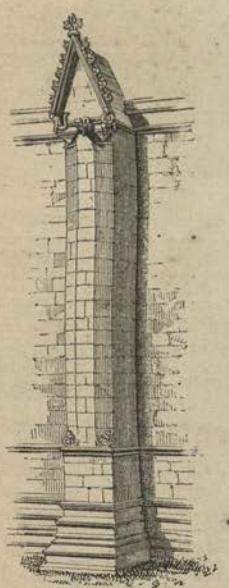
Over, Cambridgeshire, c. 1300.

Beaulieu, Hampshire, c. 1300.

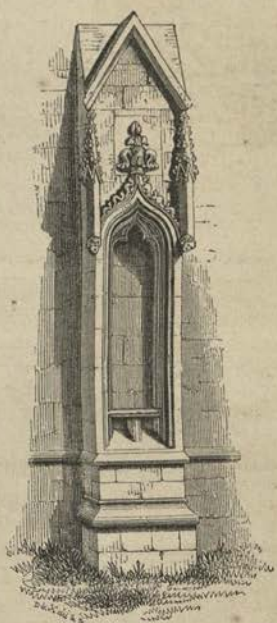
Oxfordshire, p. 201], and with all the various degrees of ornament. The corner buttresses of this style are often set diagonally. In some few instances small turrets are used as buttresses. The buttresses are variously finished; some slope under the cornice [as at Beaulieu, Hampshire], some just through it; some run up through the battlement, [as at Bridlington, Yorkshire]; and [others] are finished with pinnacles of various kinds.

Of rich buttresses there are three examples which deserve great attention; the first is in the west front of York Minster, and may be considered in itself as a magazine of the style; its lower part, to which it ascends without set-off, consists of four series of niches and panelling of most delicate execution; above this part it rises as a buttress to the tower, in four stages of panels, with triangular crocketed set-offs. The first of these

stages contains a series of statuary niches, the rest are only panelled. This buttress finishes under the cornice with an ornamented panel and crocketed head; the projection of the lower part of this buttress is very great, and gives to the whole great boldness as well as richness. The second is a ruin —the east end of Howden Church, Yorkshire; it has also some niches, but not so many as that at York. The third is also a ruin—the east end of the priory at Walsingham, in Norfolk; this is very late, and perhaps may be considered as almost a Perpendicular work, but it has so much of the rich magnificence of the Decorated style, that from its great plain spaces it deserves noticing as such; it is, in fact, a flat buttress set up against one face of an octagonal turret, and terminates in a fine triangular head richly crocketed. The buttresses of the aisles of the nave of York Minster are small compared with those at



Bridlington, Yorkshire, c. 1300.



Great Milton, Oxfordshire, c 1320.

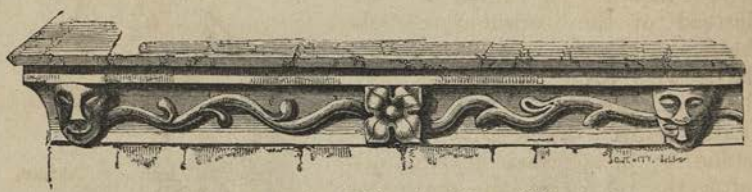
the west end, but their composition is singular, and of very fine effect; they run high above the parapet, as a stay for the flying buttresses, and are finished by rich pinnacles.

[The buttresses with niches to the south aisle of St. Mary Magdalen Church in Oxford, said to have been built by order of Edward II., are well-known examples, and justly admired; those at Great Milton are very similar.]

Decorated English Tablets.

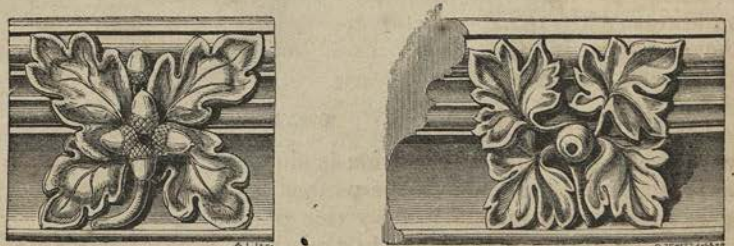
The cornice is very regular, and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it; in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c., there are frequently heads, and the cornice almost filled with them, [as at Dorchester, Oxfordshire, and Merton College Chapel].

Cornice, Souldern, Oxfordshire, c. 1300.



Cornice, Irchester, Northamptonshire, c. 1320.

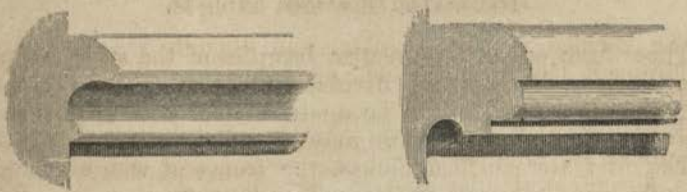
Cornice, Merton College Chapel, A.D. 1277.



Cornice, Queen's Cross, Northampton, A.D. 1295.

The dripstone is of the same description of mouldings, but smaller, and this too is sometimes enriched with flowers.

The small tablet running under the window has nearly the



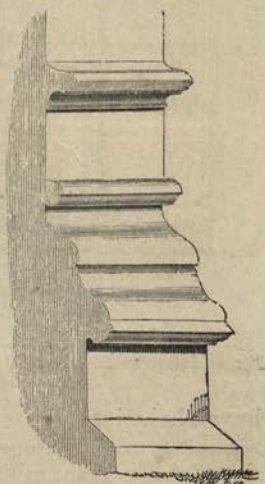
Strings, Dorchester, Oxfordshire, 1300.

same mouldings, and this sometimes runs round the buttress also.

The dripstone very seldom, if ever, runs horizontally, though in a few instances a return is used instead of the common corbel-head. And here another singularity with respect to tablets may be mentioned; it is common in Early English work for the dripstone to be carried horizontally after the return at the spring of the arch, till stopped by a buttress, &c., and sometimes it is even carried round the buttress:—and the same arrangement is common in Perpendicular work, but very rarely, if ever, is it so used in the Decorated style.

Dripstone Termination, Brandon, Suffolk, c. 1300.

The general base-tablet of this style is an ogee, under which is a plain face, then a slope and another plain face; and it is not common to find real Decorated buildings with more tablets, although both in the Early English and Perpendicular styles, three, four, and even five are sometimes used. [There are, however, many examples of good Decorated basements which have more numerous members.]

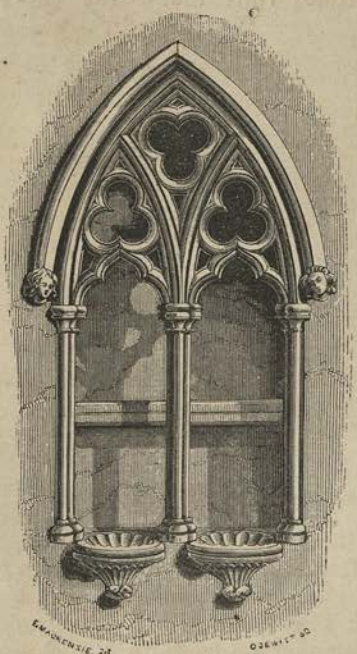


Basement, Ewerby, c. 1300.

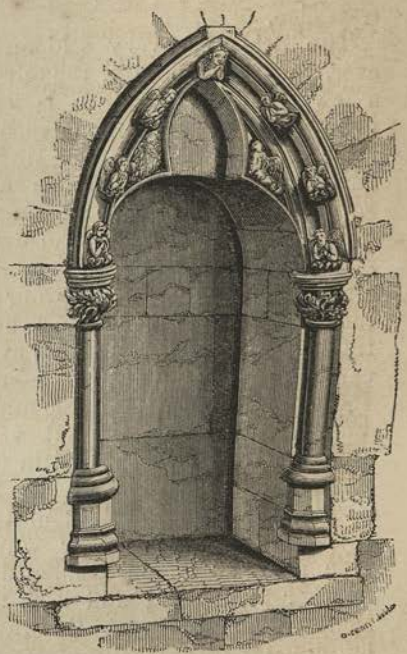
Decorated English Niches.

These form one of the greatest beauties of the style, and are very various, but may be divided into two grand divisions, which, if necessary, might be again variously divided, such is their diversity; but these two may be sufficient.

The first are panelled niches, the fronts of whose canopies are even with the face of the wall or buttress they are set in, [as at Peterborough, and Piddington, Oxfordshire]. These



Piscina, Peterborough Cathedral, c. 1208.

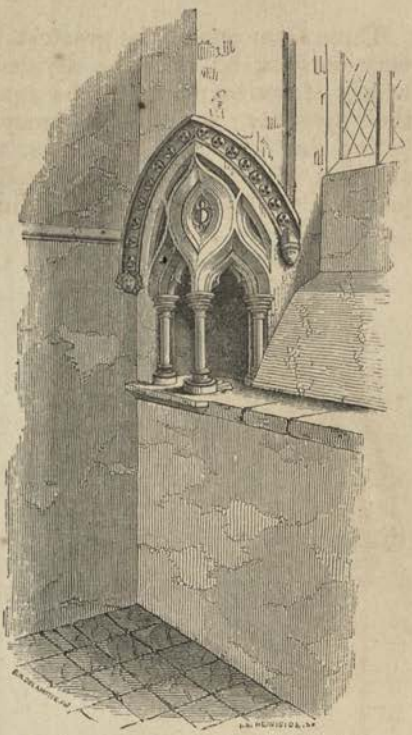


Niche, Piddington, Oxfordshire, c. 1300.

have their interiors either square with a sloping side, or are regular semi-hexagons, &c. In the first case, if not very deep, the roof is a plain arch; but in the latter case, the roof is often most delicately groined, and sometimes a little shaft is set in the angles, or the ribs of the roof are supported by small corbels. The pedestals are often high and much ornamented.

The other division of niches has projecting canopies; these are of various shapes, some conical like a spire, some like several triangular canopies joined at the edges, and some with ogee heads; and in some very rich buildings are niches with

the canopy bending forwards in a slight ogee, as well as its contour being an ogee; these are generally crowned with very large rich finials, and very highly enriched, [as at Lichfield Cathedral, and at Dorchester, Oxfordshire, (p. 206)]. There were also, at the latter part of this style, some instances of the niche with a flat-headed canopy, which became so common in the next style, [as at Grafton Underwood, Northants., (p. 206)]. These projecting niches have all some projecting base, either a large corbel, or a basement pedestal carried up from the next projecting face below. All these niches are occasionally flanked by small buttresses and pinnacles; those of the first kind have very often beautiful shafts.



Piscina, North Moreton, Berkshire, c. 1320.

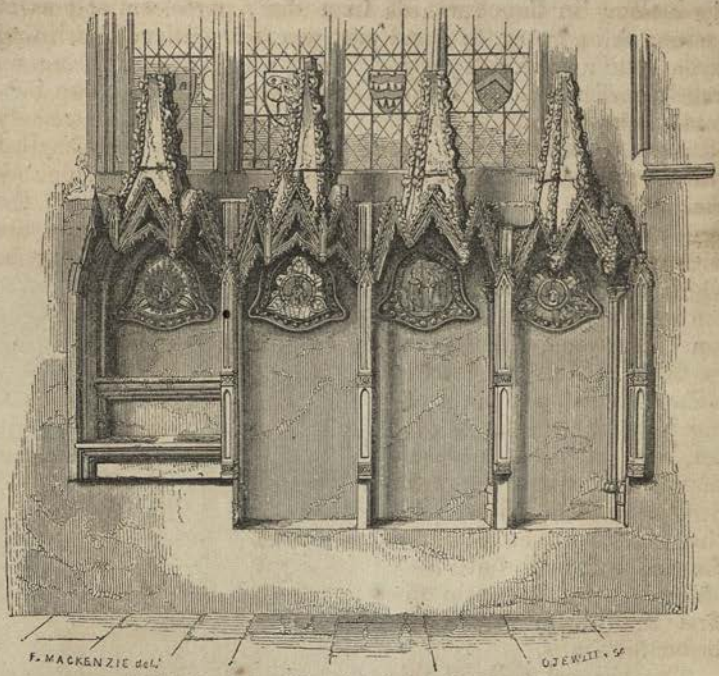
The chancel-stalls of this style are many of them uncommonly rich, their whole faces being often covered with ornamental carving.

[The sedilia, or seats for the officiating ministers,—usually three, for the priest, deacon, and sub-deacon,—which we very frequently find on the south side of the altar in our old churches, are commonly placed in niches or under canopies, as at Dorchester, (p. 206). The piscina, or water-drain, is also commonly placed in a niche, as at Peterborough, &c.]

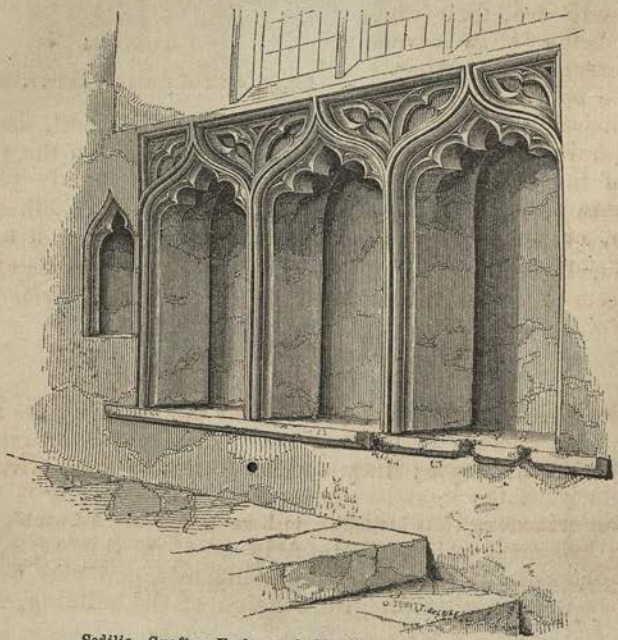
Decorated English Screens.

Under this head, though not strictly niches, may be mentioned what appears to be very rare[c], some wood-carvings of a screen of this style; they consist of ten or more divisions

[c] [Subsequent research has brought to light many examples of Decorated screen-work. The very beautiful work now in the church at Lancaster is said to have been brought from Cartmael Abbey; it evidently does not belong to the church in which it stands, and is of earlier date.]

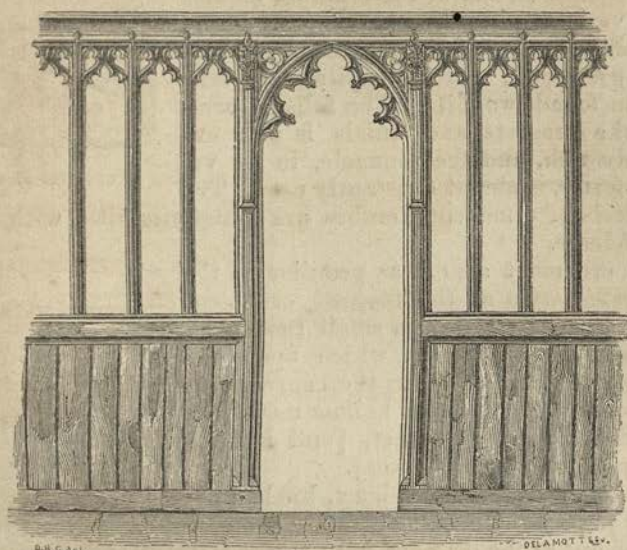


Sedilia, Dorchester Abbey Church, Oxfordshire, c. 1320.



Sedilia, Grafton Underwood, Northamptonshire, c. 1350.

of panelling in the church of Lancaster; part form at present a screen for a vestry, &c., and part are in a gallery as a lining to the wall; their composition is alike and simple, being an arched head panel with a triangular canopy between two buttresses crowned with pinnacles; they are, however, extremely rich, and varied in their details; the buttresses are panelled with diversified tracery, and the arch is an ogee canopy doubly feathered, and filled with tracery, as is the space between the ogee canopy and the triangular one, and both canopies are crocketed and crowned by rich finials; though they may be



Screen, St. John's, Winchester, c. 1350.

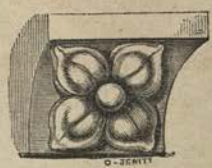
late in the style, yet the diversity of tracery and boldness of character, combined with simplicity of composition, so different from the elaborate and gorgeous screen-work of Perpendicular date, seem to mark them clearly as of the Decorated style.

Decorated English Ornaments.

As the word Decorated is used to designate this style, and particularly as the next has been called Florid, as if it were richer in ornament than this, it will be necessary to state, that though ornament is often profusely used in this style, yet these ornaments are like Grecian enrichments, and may be left out without destroying the grand design of the building, while

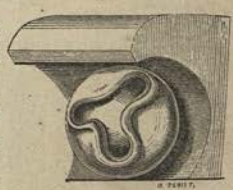
the ornaments of the next are more often a minute division of parts of the building, as panels, buttresses, &c., than the carved ornaments used in this style. In some of the more magnificent works, a variety of flowered carvings are used all over, and yet the building does not appear overloaded; while some of the late Perpendicular buildings have much less flowered carvings, yet look overloaded with ornaments, from the fatiguing recurrence of minute parts, which prevent the comprehension of the general design.

The flower of four leaves in a hollow moulding has already been spoken of, and in these hollow mouldings various other flowers are introduced, as well as heads and figures, some of them very grotesque; and the capitals are very seldom found two alike. The foliage forming the crockets and finials is also extremely rich, and the pinnacle, in its various forms, is almost constantly used. The spandrels of ornamental arches are sometimes filled with beautiful foliage.



Four-leaved Flower.

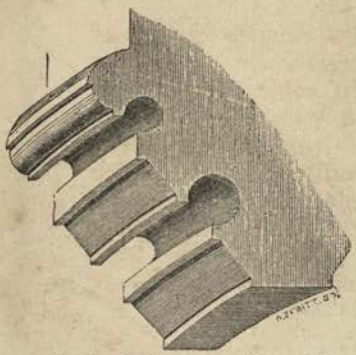
An ornament almost as peculiar to the Decorated style as the toothed ornament to the Early English, is a small round bud of three or four leaves, which open just enough to shew a ball in the centre; this is generally placed in a hollow moulding, and has a beautiful effect, [and is commonly called the ball-flower].



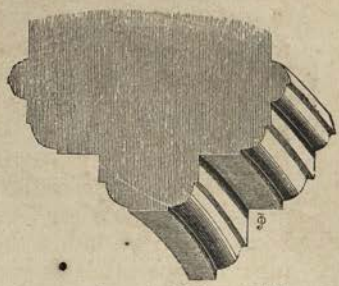
Ball Flower.

On the steeple of Salisbury, knobs are used very profusely in many parts as crockets; these are plain, but are so most likely on account of the distance from the eye; these and some other details shew the Decorated date of this steeple, though its composition is assimilated to the Early English building it is raised upon. It is seldom safe to judge of date solely by the character of the ornamental carvings, yet in many instances these will be very clear distinctions.

It is extremely difficult to describe, in words, the different characters of Early English and Decorated foliage, yet any one who attentively examines a few examples of each style will seldom afterwards be mistaken, unless in buildings so completely transitional as to have almost every mark of both styles. There is in the Early English a certain unnatural character in the foliage, which is extremely stiff, when compared with the graceful and easy combinations, and the natural appearance of most of the well-executed Decorated foliage; in no place can this be examined with better effect than at the cathedrals of York and Ely, both of which contain very excellent examples of each style.

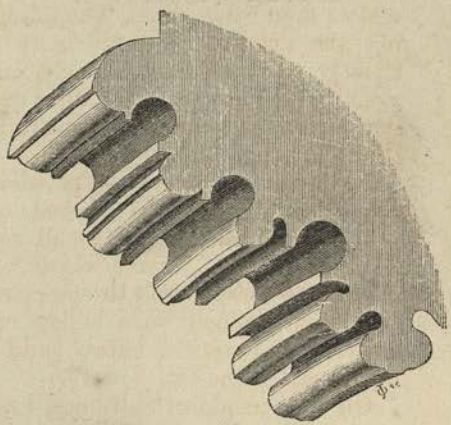


Finedon, Northamptonshire, c. 1320.

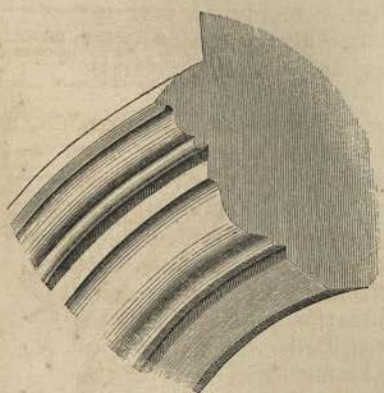


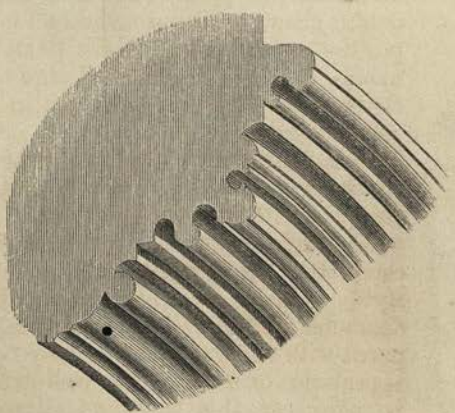
Bray, Berkshire, c. 1300.

Dorchester, Oxfordshire, c. 1300.

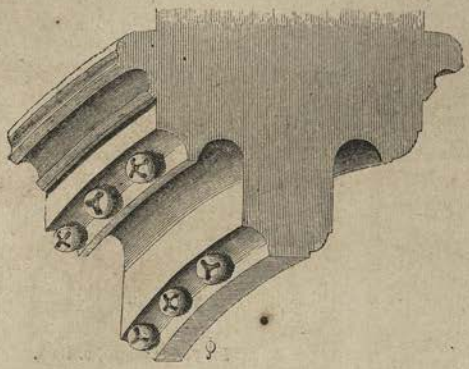


Great Addington, Northamptonshire, c. 1300.

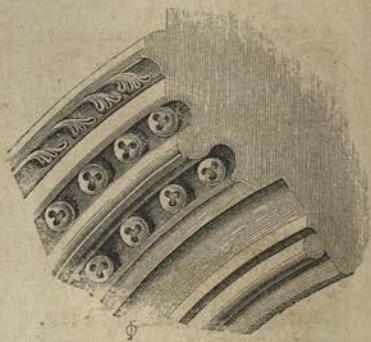




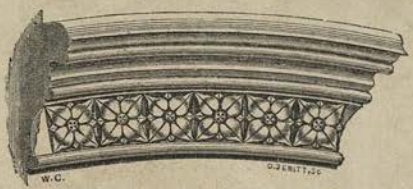
Dorchester, Oxfordshire, c. 1300.



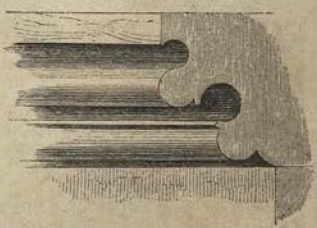
Raunds, Northamptonshire, c. 1320.



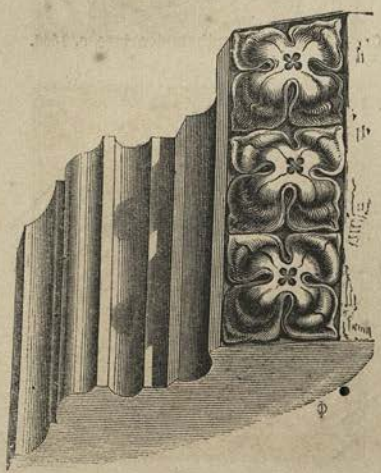
Dorchester, Oxfordshire, c. 1300.



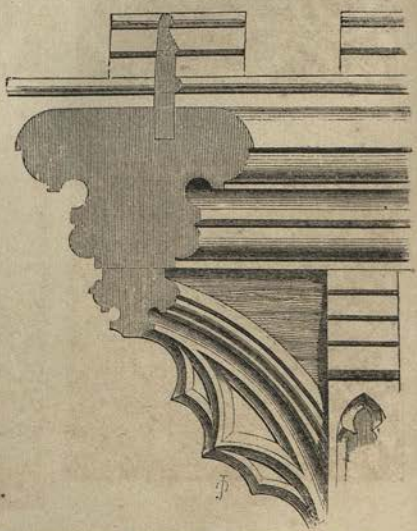
St. Augustine's, Canterbury, c. 1320.



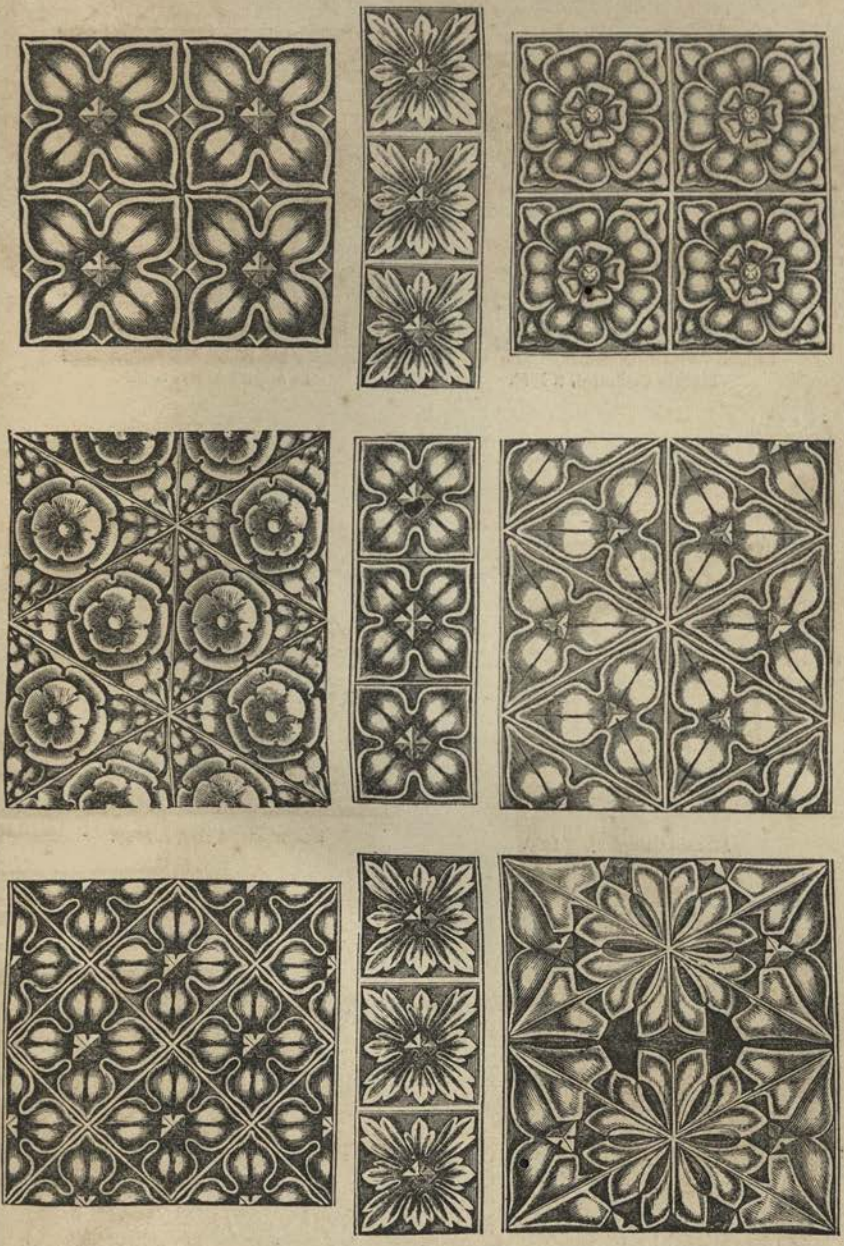
Cornice, or Wall Plate of Roof, Beckley, Oxfordshire, c. 1320.



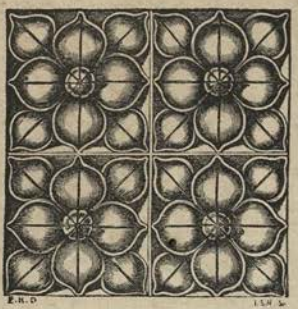
Kingsthorpe, Northamptonshire, c. 1350.



Wooden Screen, Dorchester, Oxfordshire, c. 1320.

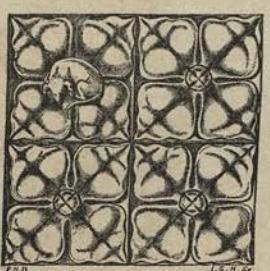


Geddington Cross, Northamptonshire, c. 1295.

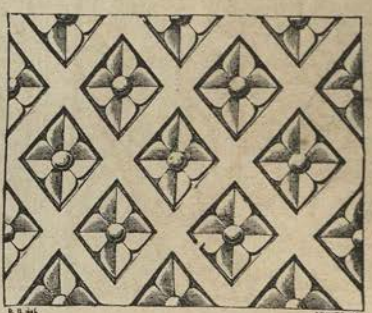


Lincoln Cathedral, c. 1290.

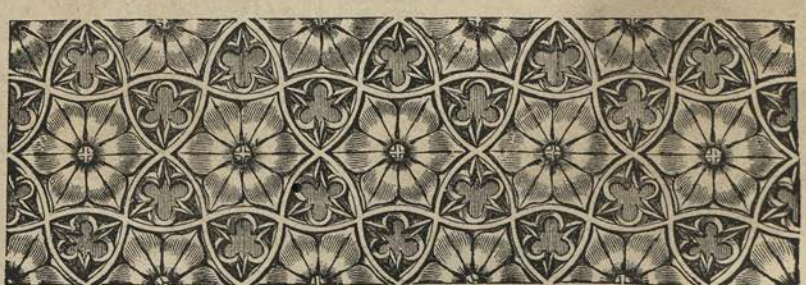
St. Alban's Abbey, c. 1300.



Lincoln Cathedral, c. 1290.

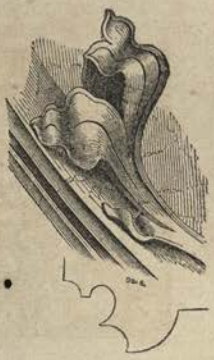


Westminster Abbey, c. 1300.



Canterbury Cathedral, c. 1320.

Chester Cathedral, c. 1320.

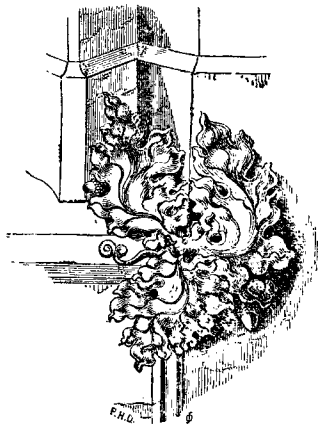


Kidlington, Oxfordshire, c. 1320.

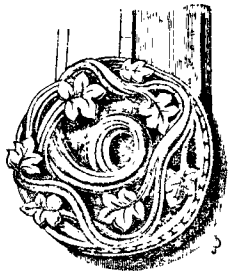
Winchester Cathedral, c. 1320.

Exeter Cathedral, c. 1300.

Beverley Minster, c. 1320.



Winchester Cathedral, c. 1320.

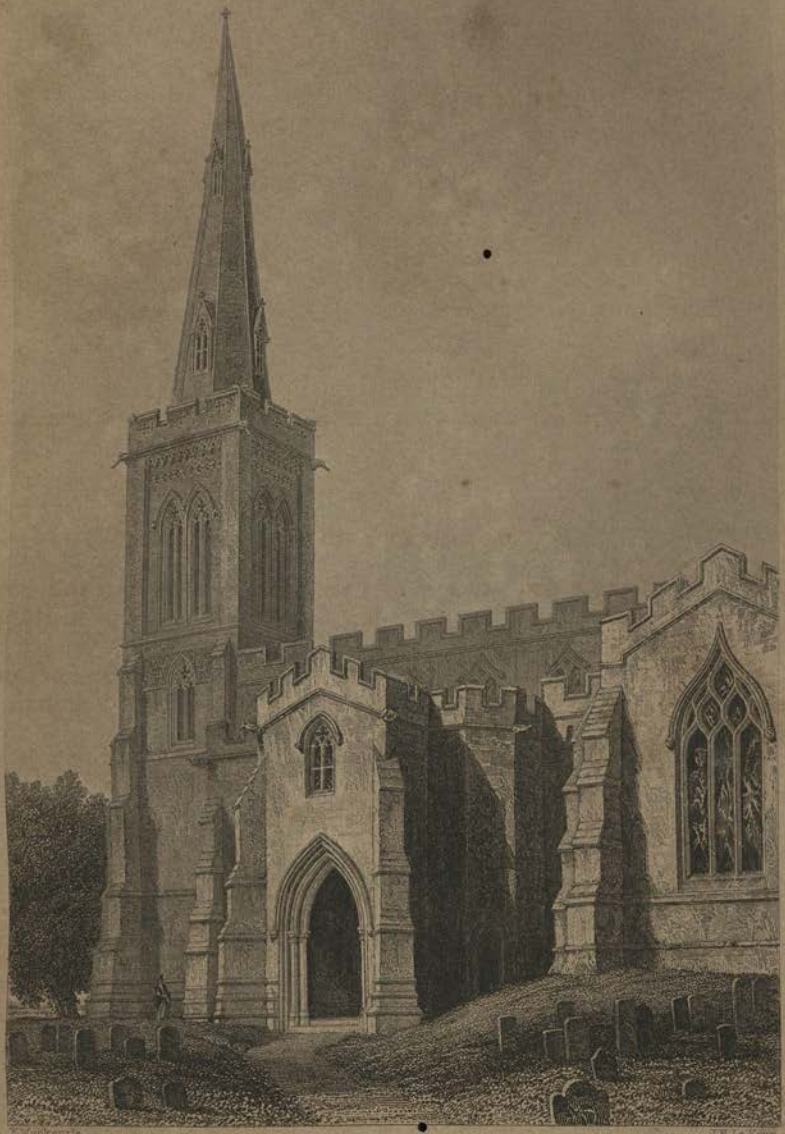


Debenham, Suffolk, c. 1320.

Decorated English Steeples.

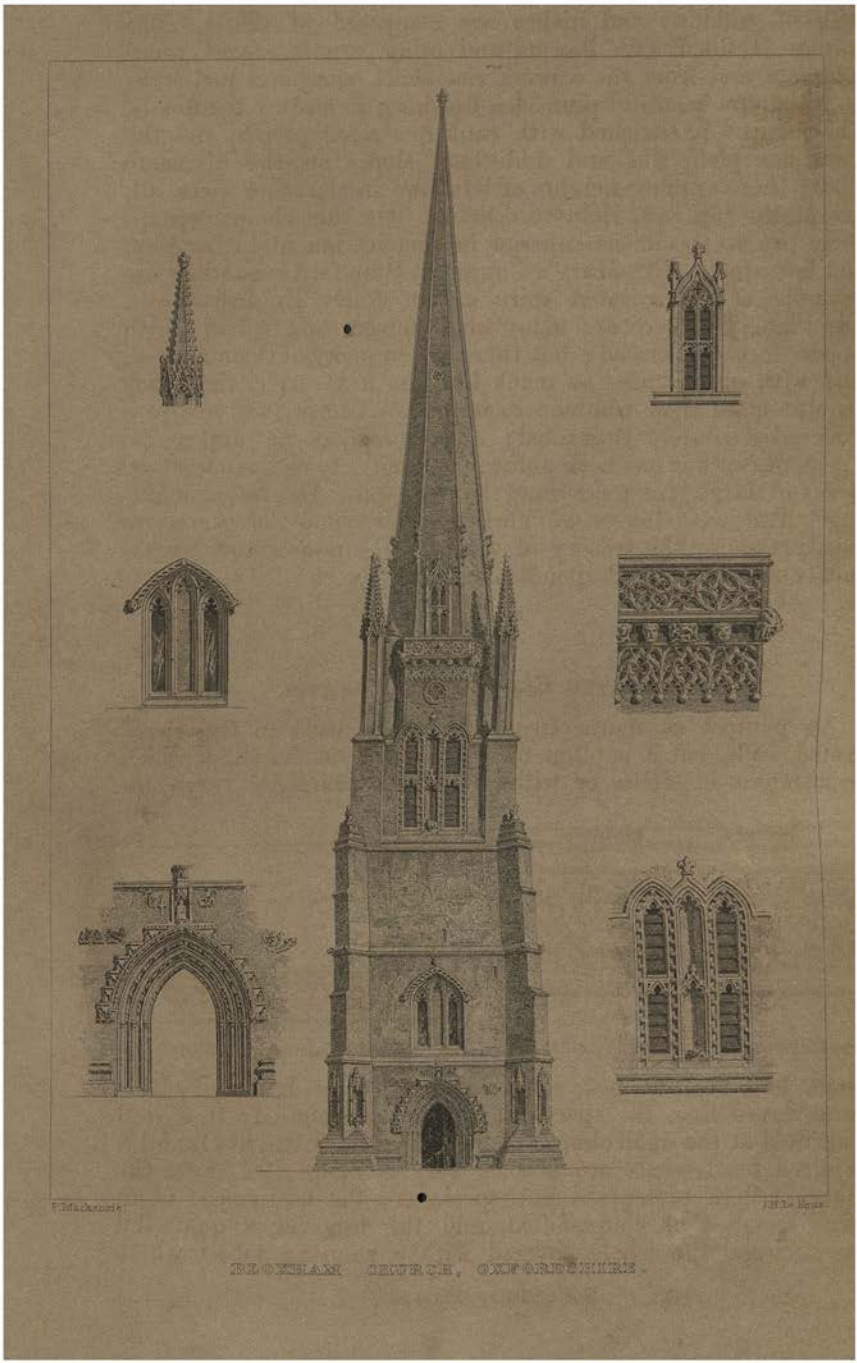
At the commencement of this style, several fine spires were added to towers then existing, and in after times many very fine towers and spires were erected. Grantham, Newark, and several other Lincolnshire spires are very fine. These are generally flanked with buttresses, many of which are diagonal, and are generally crowned with fine pinnacles.

Of these spires, Newark deserves peculiar attention; it rises engaged in the west end of the church, and the lower parts are Early English, but it is the upper story of the tower and the spire which are its principal beauties. This story rises from a band (which completely surrounds the tower) of sunk panels. The story consists of a flat buttress of not much projection on each side, thus making eight round the tower; these are in three stages, the two lower plain, with small plain set-offs, the upper panelled with an ogee head, and an ogee canopy—above which is a triangular head to the buttress richly crocketed, which finishes the buttress under the cornice. Between these buttresses are two beautiful two-light windows, with rich canopies on the dripstone, and a general canopy over both, crocketed, and finishing in a rich finial; in the point of this canopy, between the heads of the windows, is a statue in a small plain niche, and on each side of the windows are other statues in niches with ogee crocketed canopies. The tracery of these windows is very good, and the architraves



F. Mackenzie. J. H. Le Keux.

FINEDON CHURCH NORTH-HANTS.

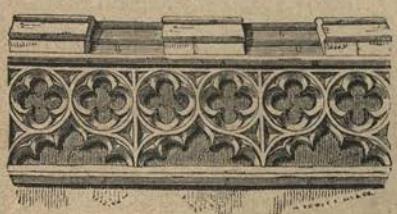


BLOXHAM CHURCH, OXFORDSHIRE.

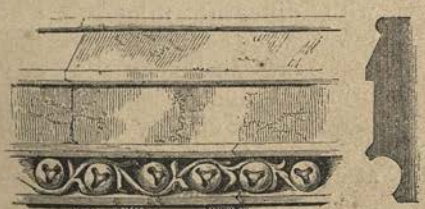
both of windows and niches are composed of shafts. The cornice is filled with flowers and other ornaments at small intervals, and from the corners rise short octagonal pedestals, on which are beautiful pinnacles finishing in statues for finials. The parapet is enriched with sunk quatrefoil panels, and the spire has plain ribs and additional slopes on the alternate sides; there are four heights of windows in alternate faces, all, except the top row, richly crocketed. On the whole, perhaps there are no specimens superior in composition and execution, and few equal. [St. Mary's Church at Stamford is another fine example of a Decorated spire on an Early English tower, (see Plate.)] There are many small towers and spires which appear to be Decorated; but there are so many of them altered, and with appearances so much like the next style, that they require more than common examination before they are pronounced absolutely Decorated; and there does not appear (as far as the author has been able to examine) any rich ornamented tower of large size remaining that is a pure Decorated building. The west towers of York Minster come the nearest to purity, though the tracery of the belfry windows and battlements are decidedly Perpendicular.

Decorated English Battlements.

A parapet continues frequently to be used in the Decorated style, but it is often pierced in various shapes, of which quatrefoils in circles or without that inclosure are very com-



Great Addington, Northamptonshire, c. 1300.



Dorchester, Oxfordshire, c. 1300.

mon, but another not so common is more beautiful; this is a waved line, the spaces of which are trefoiled; it is well executed at the small church of St. Mary Magdalen, at Oxford [d]. Pierced battlements are become very common; of these the nave of York presents a fine specimen; the battlement is an arch trefoiled or cinquefoiled, and the interval a quatrefoil in a circle, the whole covered with a running tablet which

[d] [See Glossary, Plate 139.]

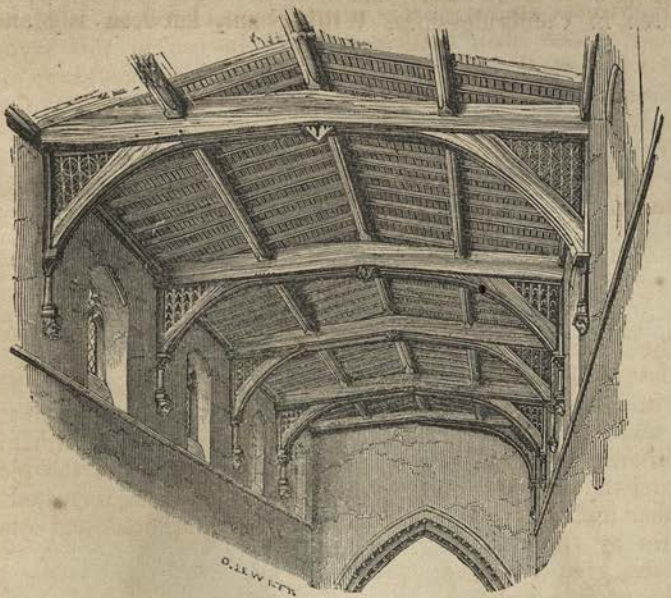
runs both horizontally and vertically. This round quatrefoil is sometimes exchanged for a square quatrefoil, as at Melrose Abbey. The plain battlement most in use in this style is one with small intervals, and the capping-moulding only horizontal; but there may be some battlement perhaps of this date with the capping running both vertically and horizontally. In some small works of this style a flower is occasionally used as a finish above the cornice, but it is by no means common.

Decorated English Roofs.

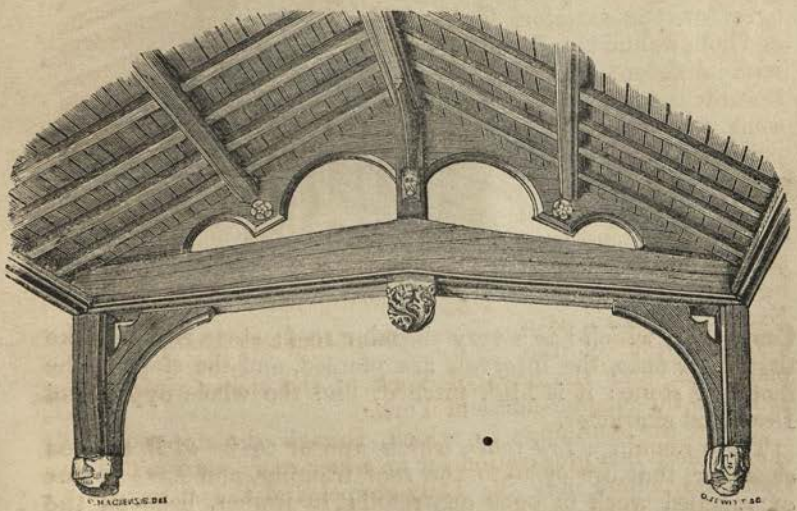
The Decorated groined roof [or vault] has an increase on the last style in the number of ribs; those of the simplest kind consisted of the longitudinal and crossing rib at the point of the arches, with the cross-springers and pier-rib, with also an intermediate rib between the cross-springers and the pier-rib and the wall-arch; and these intermediate ribs, increased in number and adorned with small ribs forming stars and other figures by their intersections, give a variety to the groining almost equal to the tracery of windows. In this style, the rib-mouldings are generally an ogee for the exterior, and hollows and rounds, with different fillets, towards the ceiling; in some few instances a principal and secondary rib are employed. The bosses are placed at all the intersections, and are often most beautifully carved. Exeter Cathedral is a fine example of the plain roof, and the nave of York of the richer description, as is also the chapter-house of York.

Boss, Cloisters, Norwich, c. 1320.

There are buildings in which, though the upper roof is shewn, there is a preparation for an inner roof; such is Chester Cathedral, where only the Lady-chapel and the aisles of the choir are groined, and the whole of the rest of the church is open; but on the top of the shafts is the commencement



Roof of Nave, Raunds, Northamptonshire, c. 1350.



Roof of Chancel, Polebrook, Northamptonshire, c. 1320.

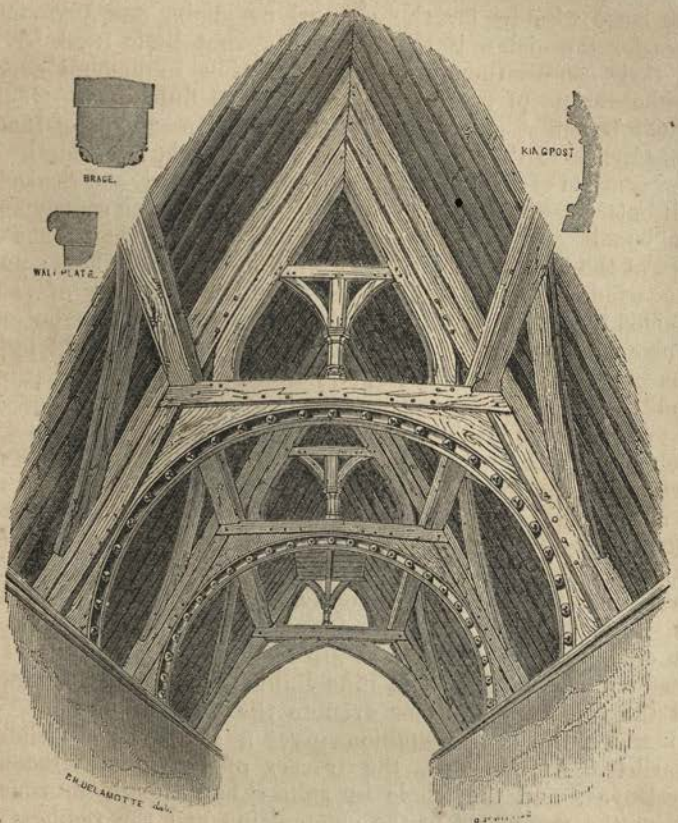
springing of a stone roof. There is a chapel [or vestry] in a church in Cambridgeshire, Willingham, between Ely and

Willingham, Cambridgeshire, c. 1320.

Cambridge, which has a very singular roof; stone ribs rise like the timber ones, the intervals are pierced, and the slope of the roof is of stone: it is high pitched, and the whole appears of Decorated character.

There remain a few roofs, which appear to be of Decorated character, that are open to the roof framing, and have a sort of panelled work in ogee quatrefoils in timber, between the principals, which have arched ornamental work; of this kind is the roof of Eltham Palace. These are getting very scarce,

as they are hardly ever repaired but by new work, of a totally different kind [c].



Bradenstoke Priory, or Clack Abbey, Wiltshire, c. 1320.

[c] [Decorated timber roofs are not so uncommon as they were supposed to be when Mr. Rickman wrote. Many examples have been found in parish churches, as well as in monastic and domestic buildings. The example from Clack Abbey is perhaps one of the best remaining of the class described by Mr. Rickman. Another very fine one at Malvern has been wantonly destroyed, but fortunately a drawing of it was preserved by Mr. Blore, and engraved in the Glossary of Architecture. The example from Raunds is late in the style, and there are several specimens in the same part of Northamptonshire of roofs very similar to this, which are of transition or early Perpendicular character. See Glossary of Architecture, vol. i. p. 399, and vol. ii. Pl. 173—176.]

Decorated English Fronts.

The east fronts of Decorated buildings consist so often of one large window for the chancel or choir, and two smaller ones for the aisles, if there be any, that little need be said of their composition, as all its variation in general depends on the variety of buttresses, &c., used as finishings. Of these it may be sufficient to mention three, the east ends of Lincoln and Carlisle Cathedrals, and Howden Church, [see Plate]. The first consists of a centre, and side aisles divided, and flanked by tall buttresses without set-offs, but panelled, with canopy heads and small corbels, the angles finished with shafts, and the tops of the buttresses with a triangular crocketed head; under the windows, along the whole front, runs a line of panels divided by small shafts, and above them a tablet. The great centre window has been described before; it has eight lights, has over it one of five lights, flanked by arch-headed panels, and the gable has an ornamented crocketed capping, and a cross; behind the buttresses rise octagonal pinnacles with rich finials: the windows of the aisles are of three lights, and over them the gables are filled with three tiers, of panels and a circle, plain capping, and a cross at the point. This front has a very fine effect, and is almost the only east front of a cathedral which can be seen at a proper distance. The east end of Carlisle is evidently a Decorated wall added to an Early English building; its aisles are different from each other, but all the buttresses are rich; its great beauty is the east window, which is of nine lights, and in the composition of the tracery is superior even to the west window of York, to which the centre mullion gives a stiffness not visible at Carlisle. At Howden, the tracery of the great window is destroyed, and the whole in ruins; but enough remains to shew the symmetry of the composition and the richness and delicacy of the execution.

The east end of Lichfield Cathedral is a semi-hexagon, with very fine long windows of rich tracery; this is late in the style, and seems to have been much repaired at a still later date. Of west fronts one only need be mentioned, but that must be allowed to be nearly, if not quite, the finest west front in the kingdom; it is that of York: its towers and buttresses have already been spoken of, and it only remains to say, that the three doorways are the finest specimens of Decorated doorways in the kingdom; its great window is only excelled by that of Carlisle. The central part over the window finishes by a horizontal cornice and battlement, above which rises the pierced canopy of the window, and at some distance behind the

ROWDEN CHURCH, TORRESIRK

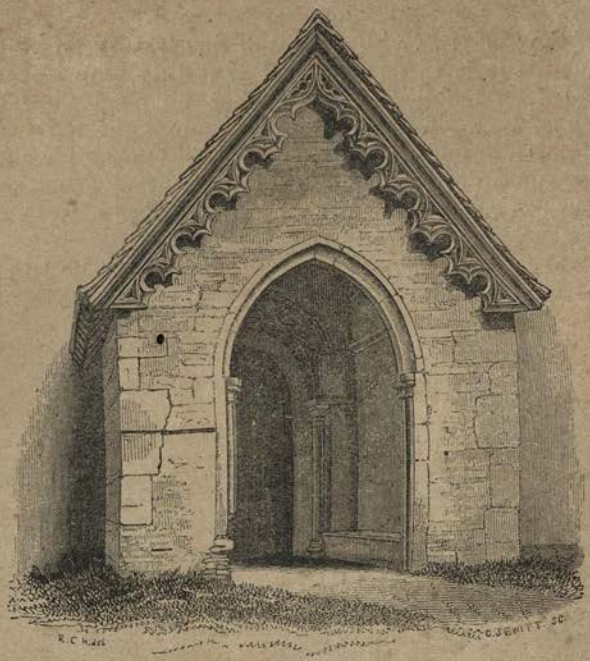
THE WEST FRONT

gable of the roof rises with a front of fine tracery and a pierced battlement. It is to be regretted that this beautiful front is surrounded by buildings so near that no good view can be obtained of it, as, from the eye being brought too near, the fine elevation of the towers is almost lost. Of smaller churches, the east end of Trinity Church, Hull, deserves attention; the windows are very fine, but the centre one has a trace of Perpendicular work in it: [see Plate].

[The west front of Lichfield Cathedral, with its two spires, central window, and series of niches, is one of the richest

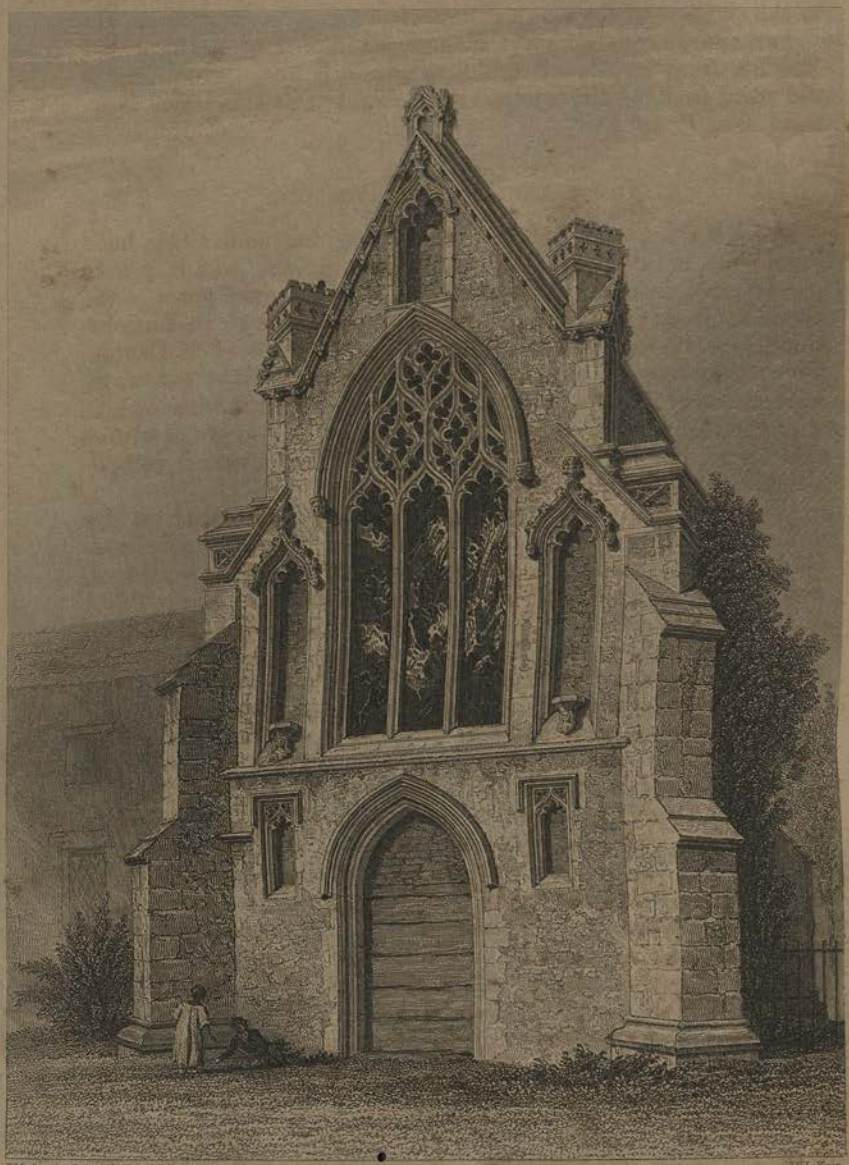
West Front of Lichfield Cathedral, c. 1820.

specimens of this style in existence. The spire-lights are so numerous and so close to each other as to give nearly the effect of panelling. The pinnacles clustering round the base of the spire are a very elegant feature of this style, and the three



Merrow, Surrey, c. 1350.

Over, Cambridgeshire, c. 1320



HOUGHTON LE DALE CHURCH NORFOLK.

sunk porches, with the double doorway in the centre, add much to the richness of the composition.

Perhaps one of the most elegant examples of a Decorated English front to a small building that we have remaining is the west front of the chapel at Haughton-in-the-Dale, Norfolk: (see Plate).]

Decorated English Porches.

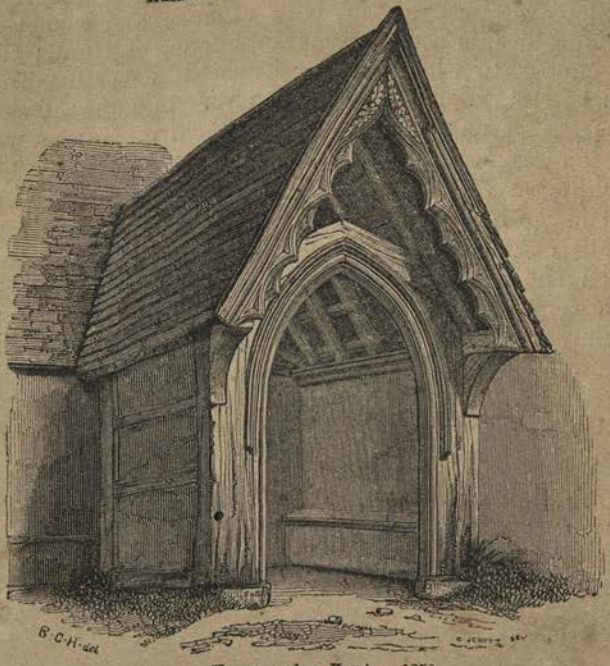
There are not many of these remaining, but under this head should be noticed three beautiful gate-houses, which are in some degree assimilated to porches; these are the gates of the abbey at Bury St. Edmund's, of Thornton Abbey [e] in Lincolnshire, [see Plate,] and of St. Augustine's monastery at Canterbury; they have all rich and beautifully ornamented gateways, with rooms over them, and their fronts ornamented with niches, windows, &c., and at St. Augustine's, two fine octagonal towers rise above the roof. These three are of very varied composition, but all contain very valuable details.

[The St. Ethelbert's gateway to the Close at Norwich is also a fine example of this style, and affords an early and beautiful specimen of flint and stone panelling, with rich sculpture, and a good series of niches with pedimental canopies (see p. 230.)

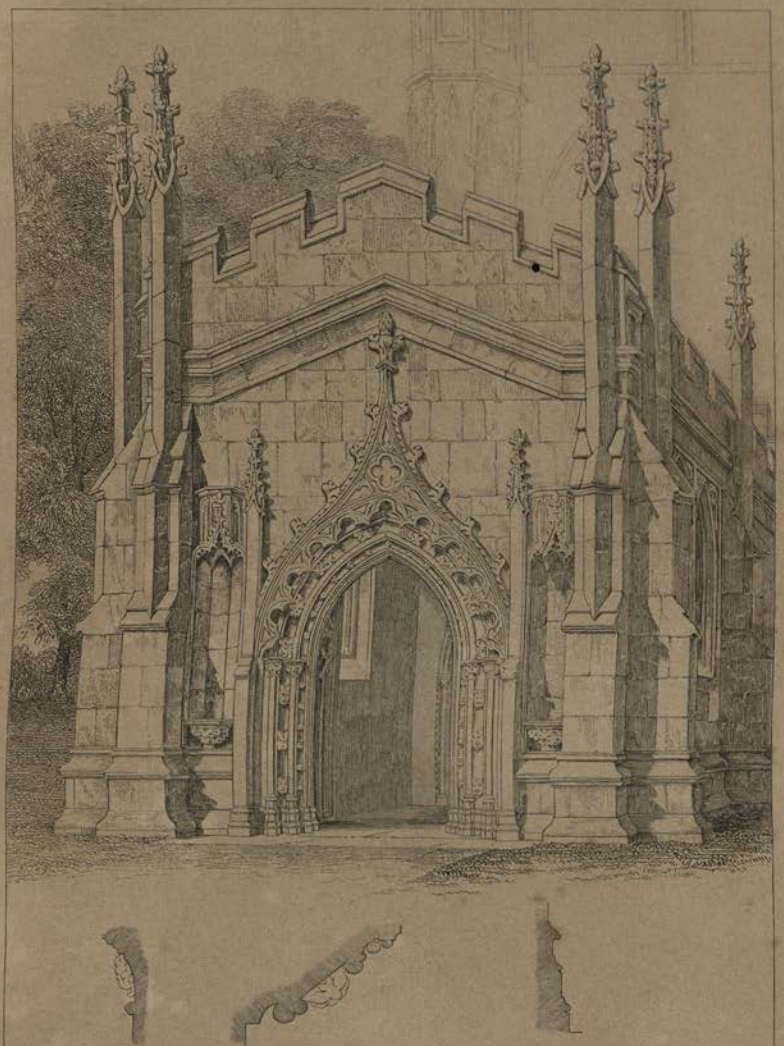
Decorated English porches, though comparatively uncommon, are not so rare as Mr. Rickman appears to have supposed. Some fine examples remain, both of stone and wood: at Over, Cambridgeshire, is a very remarkable one, of stone; the whole of the church to which this is attached is worthy of attentive study: at Horsemonden, Kent, is a very fine one of wood, with rich barge-boards: at Binfield, Berkshire, is one worthy of notice, and some other examples are given in the "Glossary of Architecture." At Merrow, Surrey, is a stone porch with wooden barge-boards belonging to this style. The west porch of Rushden Church belongs also to this style, and the manner in which the canopy is connected with the buttresses of the tower is very remarkable: there are other examples of porches of similar general arrangement, though few more elegant. The south porch of St. Mary's, Beverley, is another fine example, with buttresses and pinnacles, and a very rich doorway with ogee canopy, crockets, and finials, and hanging foliation: (see Plate).]

[e] [The gate-house of Thornton Abbey is very late in this style, and partly transition to the next; the two sides of it are very different, though of the same date, and both are good in their way; the exterior is fortified, but has a series of ornamental niches, and the inner front has a very fine oriel window, (see p. 228): for other details of it, see the "Archæological Journal," vol. ii. p. 357.]

Rushden, Northamptonshire, c. 1320.



Horsemonden, Kent, c. 1350.



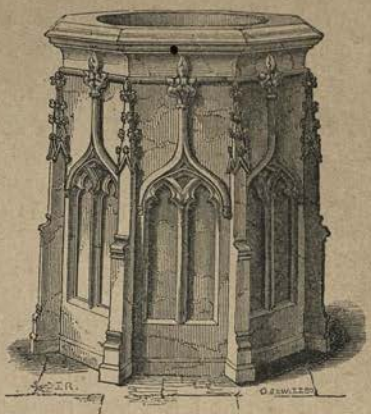
P. Mackenzie. C.B. Smith.

SOUTH PORCH OF ST MARY'S CHURCH BEVERLEY.

Decorated English Fonts.

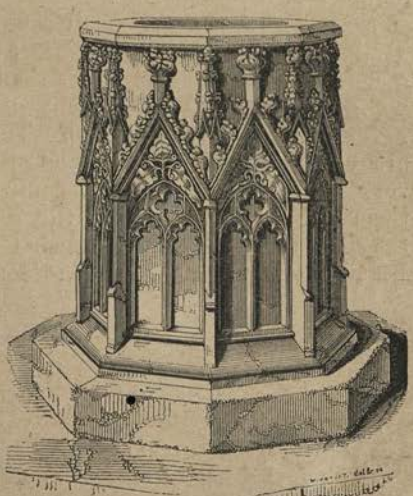
Though not so numerous as the Norman or Perpendicular fonts, yet there are many good fonts of this style remaining, and at Luton, in Bedfordshire, is erected round the font a beautiful chapel or baptistery, of very fine composition.

Shiplake, Oxfordshire, c. 1320.



Bloxham, Oxfordshire, c. 1350.

Cotterstock, Northants, c. 1350.



St. Peter's, Northampton, c. 1320.

GENERAL APPEARANCE.

The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows, and easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clere-story windows, with a corresponding diminution of the triforium, which is now rather a part of the clere-story opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention.

Though we have not the advantage of any one large building of this style in its pure state, like Salisbury in the last style, yet we have, besides many detached parts, the advantage of four most beautiful models, which are in the highest preservation. These are at Lincoln, Exeter, York, and Ely; and though differently worked, are all of excellent execution. Of these, Exeter and York are far the largest, and York, from the uncommon grandeur and simplicity of the design, is certainly the finest; ornament is nowhere spared, yet there is a simplicity which is peculiarly pleasing. Lincoln has already been spoken of as assimilated to the Early English work around it; and Ely has, from the same necessity of assimilation to former work, a larger triforium arrangement than common: though not so bold in its composition as the nave of York, the work at Ely is highly valuable for the beauty and delicacy of its details.

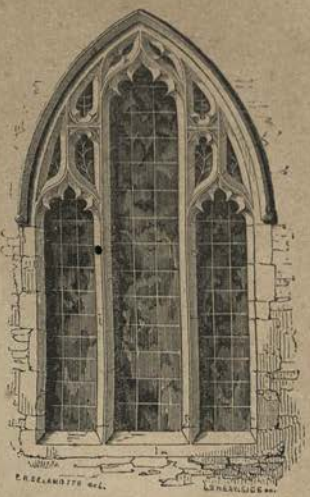
Amongst the many smaller churches, Trinity Church, at Hull, deserves peculiar notice, as its Decorated part is of a character which could better than any be imitated in modern work, from the great height of its piers, and the smallness of their size, [see Plate]. The remains of Melrose Abbey are extremely rich, and though in ruins, its parts are yet very distinguishable. [But comparatively a small portion of them belongs to this style; the greater part is later, and has the same mixture of the English Perpendicular and the French Flamboyant which is usual in Scotland.]

F. Mackenzie. W. B. Wilkinson.

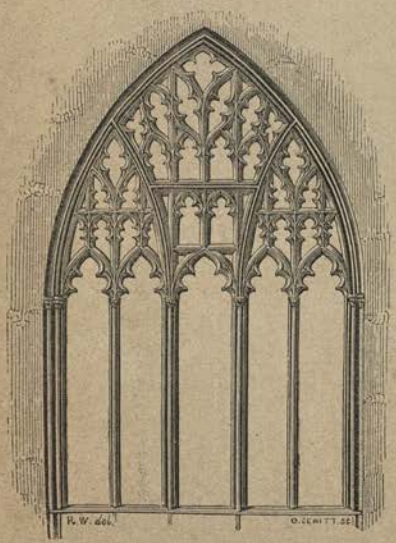
HULL CHURCH, YORKSHIRE.

THE CHANCEL.

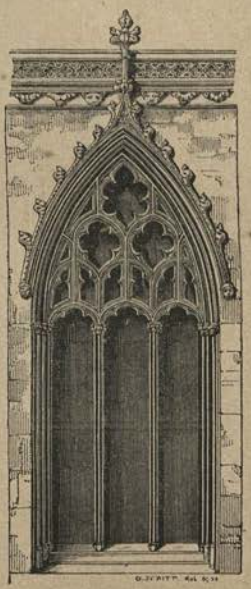
Thornton Abbey Gatehouse, c. 1360.



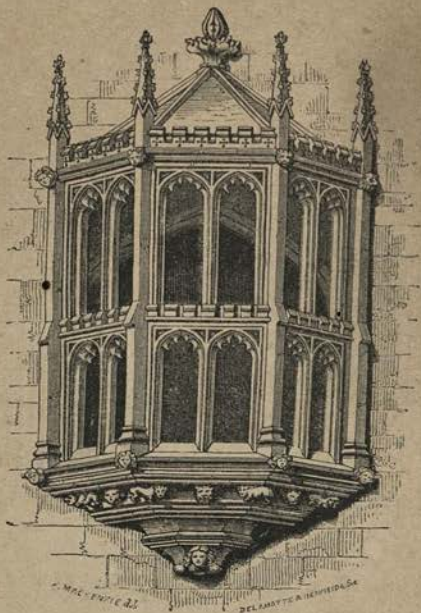
Sandford, Oxfordshire, c. 1360.



Clere-story of Presbytery, York,
A.D. 1371—1382.



South Aisle of Choir, York,
A.D. 1382—1405.



Oriel Window in Gatehouse, Thornton Abbey, c. 1360.

Door, King's Sutton, Northamptonshire, c. 1360.

F. Mackenzie. Etched by J. H. Le Keux.

THORNTON ABBEY.
EAST SIDE OF GATEWAY.

In imitations of this style, great delicacy is required to prevent its running into the next, which, from its straight perpendicular and horizontal lines, is so much easier worked; whatever ornaments are used should be very cleanly executed and highly finished.

As an example of transition from this style to the next, the choir of York may be cited; the piers and arches retain the same form as in the Decorated work in the nave, but the window [see p. 227], the screens, and, above all, the east end, are clearly Perpendicular, and of very excellent character and execution. The windows still retain shafts and mouldings in the architraves, and the east window has a band of statuary niches as part of its architrave.

[The transition from the Decorated to the Perpendicular style is less obvious than in the earlier styles, but examples of it are perhaps quite as numerous, though more frequent in some districts than in others. In Norfolk they are especially abundant, some of the finest churches in that county, as Worstead, Ingham, &c., having been built just at the period when this change was taking place,—the latter half of the fourteenth century: in Oxfordshire and Northamptonshire numerous examples may also be found. The tower and spire, and some other parts of King's Sutton Church, Northamptonshire, afford a good specimen of this transition: the north door is Perpendicular in form with Decorated details. In many of these cases the tracery partakes a good deal of the French Flamboyant character.]

There are many fine castellated remains of this style; of these, it may be enough to mention Caernarvon Castle, and the noble gateway to Lancaster Castle.

[Castles of the Edwardian period are very numerous, and all belong to this style; most of the Welsh castles begun by Edward I. were not completed until the time of Edward II., and sometimes later. There are also numerous remains of monastic buildings of this period, especially gatehouses. The gatehouse of Thornton Abbey, Lincolnshire, is a remarkably fine example of the transition from the Decorated to the Perpendicular style; the two sides are quite different in design, though of the same date; the exterior is fortified; in the interior there is a remarkably fine oriel window; (see Plate).]

HISTORICAL APPENDIX TO THE DECORATED ENGLISH STYLE.

RECORDS OF BUILDINGS DURING THE REIGN OF EDWARD I., A.D. 1272—1307.

Head of Edward I., from his coins.

Arms of Edward I.

[A.D. 1273—1278. St. Ethelbert's Gatehouse at Norwich built, also part of the walls and the cathedral repaired, after the riots in which they had been seriously damaged. This gatehouse is a fine example of early Decorated, with flint and stone panelling in geometrical patterns[a].

St. Ethelbert's Gatehouse, Norwich, A.D. 1273—1278.

A.D. 1275—1282. Hereford Cathedral[b]. The north transept, the chapter-house, and part of the cloisters are attributed to Bishop Cantilupe, and agree in character with his tomb, or shrine, which is Early English, but very rich, and late in the style. The arcades of the shrine have trefoil and

[a] Bartholomew de Cotton in *Anglia Sacra;* Godwin, p. 347; *Mon. Ang.*, vol. iv. p. 5.

[b] *Mon. Ang.*, vol. vi. p. 1211, and see Coney's etchings there.

F. Mackenzie. J.H.Le Keux.

THE NORTH SIDE OF MERTON COLLEGE CHAPEL.

cinquefoil arches; the arches of the transept are straight-sided, and enriched with the tooth-ornament; the windows have tracery consisting of foliated circles and quatrefoils. It is in style rather behind other buildings of the same period.

A.D. 1275—1290. The church of Stoke Golding, or Goldingham, in Leicestershire, built, as recorded by an inscription on the wall of the north aisle:—

ROBERT . DE . CAMPANIA . MILES . ET . MARGARETA . UXOR . EJUS . FILIA . ROGERI . DE . STOKE . MILITIS . FUNDAVERUNT . HANC . ECCLESIAM . IN . HONORE . S. MARGARETAE . VIRGINIS . TEMP. ED. I.

This Robert de Champaigne was witness to a charter of Edward I. in 1275. A fac-simile of the inscription is given in Pegge's *Sylloge*, and engravings of it in Weale's "Quarterly Papers," vol. i. The style is early Decorated, with geometrical tracery.

A.D. 1275—1291. The tomb of King Henry III., in Westminster Abbey, executed by "Master William Torel." This effigy, and that of his queen, Eleanor, are among the most beautiful that we have remaining. The inscription round the verge of the tomb is also remarkable for the elegant form of the letters, which have been gene-

rally received as the best model for an alphabet of the thirteenth century [c].

A.D. 1274—1300. Merton College Chapel, Oxford. The choir and arches of the transept built by Walter de Merton, Bishop of Rochester and Lord High Chancellor of England, the founder of the college [d], who had also been chaplain to Richard King of the Romans, and probably accompanied him to Cologne at the time the cathedral was building there. The style is early Decorated, with geometrical tracery. (See Plate.)

A.D. 1279—1291. Exeter Cathedral. Part of the choir and transepts commenced under Bishop Peter Quivil [e], continued under

[c] The tomb is engraved in Gough's "Sepulchral Monuments" and Blore's "Monumental Remains."

[d] The College Records, see "Arch. Journ.," vol. ii. p. 137; Walcott's "Memorials of Chichester," from the Chapter Records; and "Gent. Mag.," vol. ccv. January, 1858, vol. ccviii. January, 1860, and the authorities there cited.

[e] The Fabric Rolls are preserved, and are quoted in *Mon. Ang.*, vol. ii. p. 516; see also Freeman's "Architectural History of Exeter Cathedral."

Bishop Button, and finished under Bishop Stapledon in 1318. The windows were glazed between 1317 and 1320. The style is Decorated, with geometrical tracery.

A.D. 1280—1292. The hall of the Bishop's Palace at Wells, and Acton Burnell Castle, Shropshire, built by Bishop Robert Burnell [f]. The style is fine early Decorated, with geometrical tracery.

Corbel-heads, Transept, Exeter Cathedral.

Window from the Hall of the Bishop's Palace at Wells, A.D. 1280—1292.

c. 1280—1300. Dorchester Abbey Church, Oxfordshire. The choir and aisles are of this period, although no distinct record of their construction has been found: the armorial bearings found in the windows, with the form of the shields, indicate this date; among the arms are those of Edward I. and Queen Eleanor, Edmund Earl of Cornwall, the Earl of Lancaster, and most of the principal barons of that time [g].

Arms of Edmund, Earl of Cornwall.

A.D. 1281. Somerton Castle, Lincolnshire, built by Antony Beck, who obtained the licence

[f] Godwin's "Catalogue of the Bishops," p. 299; "Dom. Archit.," vol. i. p. 354.

[g] For further particulars see the account of this church, with numerous engravings, published by the Oxford Architectural Society, in 1845, 8vo.

to fortify it in this year: the remains of it agree with this period; one of the corner towers has a good groined vault with a central pillar, like a chapter-house [h].

A.D. 1288—1304. The Lady-chapel of Chichester Cathedral built by Bishop Gilbert de Sancto Leofardo [i]. The style is early Decorated. It was lengthened after the original construction.

"It deserves careful study, not only for its excellent details and the varied tracery of its windows, but because it is one of the very few dated examples that we possess. From the phrase employed in Reade's Register, 'construxit a fundamentis capellam Beatæ Mariæ in Ecclesia Cicestr.,' it must be inferred the work was executed during his official life [k]."

A.D. 1291—1294. The Eleanor crosses, and the tomb of Queen Eleanor in Westminster Abbey. The accounts of the executors of Queen Eleanor have been printed in the volume on the "Manners and Household Expenses of England in the Thirteenth and Fifteenth Centuries," presented to the Roxburgh Club by Beriah Botfield, in 1841, and very carefully edited by Hudson Turner. The accounts leave no room for doubt as to the dates of these structures and that they were chiefly the work of English artists. Master William Torel, the head sculptor, was conjectured by Mr. Turner to be the same with William the Florentine, a painter much employed in England towards the end of the reign of Henry III., but there is no distinct evidence of this; and the names of other artists are plainly English, and one is from Ireland. The Irish

Head and Arms of Queen Eleanor, from her Tomb in Westminster Abbey.

Queen Eleanor, from the Cross, Geddington, Northamptonshire, A.D. 1294.

[h] See "Domestic Architecture," vol. i. p. 172, and vol. ii. p. 238.

[i] Bishop Reade's Register, quoted by Willis, p. 31; Dallaway's History, p. 51; Godwin, p. 387; *Mon. Ang.*, vol. vi. p. 1162.

[k] Willis's "Chichester Cathedral."

appear to have been always skilful sculptors, and are so to the present day. Nine crosses are mentioned in the accounts—at Lincoln, *Northampton, Stony Stratford, Woburn, Dunstable, St. Alban's, *Waltham, Cheap and Charing in London. Of these the only two remaining are Waltham and Northampton, (see Plate,) but there is another, at Geddington, which is in more perfect preservation than either of the others, and although this is not mentioned in the accounts, it is most probable that part of these are missing. The crosses were erected at all the places where the body rested for the night, and the distance from Lincoln to Northampton is more than double that of any of the other stations, and Geddington is on the direct line between the two.

A.D. 1291 ——. Stoke Say Castle, Shropshire, built by Laurence de Ludlow; the licence to crenellate, or fortify, it was obtained in this year; it remains nearly perfect and a beautiful example of a house of this period, just so far fortified as the necessities of the time required, but evidently intended for a dwelling-house, and not a mere fortress[l].

A.D. 1291—1345. The nave of York Cathedral, commenced under Archbishop John le Romain, and finished under John de Thoresby. The Fabric Rolls are preserved, and have been published by the Surtees Society in 1859, carefully edited by the Rev. James Raine, jun. The Architectural History of this cathedral, by Professor Willis, was published by the Archæological Institute in the volume of their Proceedings at York, 1846. There is also a very elaborate history of the cathedral, with a fine series of engravings, by John Browne, 2 vols., 4to., 1847[m].

A.D. 1292. A great fire occurred at Carlisle, in which the cathedral was burnt; this destroyed the timber roof over the central space of the choir, but the vaulted roofs of the aisles preserved the outer walls from injury: the burning timbers of the roof, in falling, damaged the piers so much that they were obliged to be rebuilt; this was skilfully done without disturbing the arches or the vaults, and the consequence of this is that Early English arches and vaults now rest on Decorated piers. The eastern wall is evidently an addition, and the magnificent east window, generally allowed to be the finest in England, belongs to this small portion, which was probably added towards the middle of the fourteenth century[n].

A.D. 1292 ——. The Redcliffe Church, Bristol, commenced. The beautiful south porch is the only part remaining of this period[o].

A.D. 1292. The tomb of Archbishop John Peckham in Canterbury Cathedral is a fine example of early Decorated, of geometrical character, and has the four-leaved flower in the mouldings[p].

[l] For engravings, see "Domestic Architecture," vol. i.

[m] It is contained also in Britton's, Murray's, and other series of "Cathedrals," and a large number of other works relating to it have appeared from time to time; the bold etchings of Halfpenny, published at the end of the last century, are very fine, and still unsurpassed for giving the general effect. (See capitals, p. 199, and windows, p. 182.)

[n] Charter of Edward I., *Mon. Ang.*, vol. vi. p. 144; for engravings, see Billing's "Carlisle Cathedral."

[o] For engravings, see Britton's "History of the Redcliffe Church."

[p] For engravings, see Britton's "Cathedrals," and Blore's "Monumental Remains."

A.D. 1293 ——. Bray Church, Berkshire, rebuilt at this period, as appears by the Court Rolls still preserved, an extract from which is entered, by the Rev. G. C. Gorham, Vicar in 1836, at the beginning of the parish register; an example well worthy of imitation. Considerable part of the church is in the early Decorated style, but parts are Early English, as if the rebuilding had been partial only; and the tower is an addition of the fifteenth century.

A.D. 1296. The tomb of Robert de Vere, fifth Earl of Oxford, in Earl's Colne Church, Essex. The style is Decorated, its sides are richly ornamented with sculpture, figures in niches, and it is surmounted by a cornice and battlement.

A.D. 1296. Lincoln Cloister: the south side was finished and the other parts were in progress at this time, as appears from Bishop Sutton's Memorandum [q]. The style is Decorated, with a wooden ceiling in imitation of a stone groined vault, and with stone springers; the whole of original work.

A.D. 1302. Hitchin Church, Hertfordshire, is mentioned as newly built in Bishop D'Alderby's Memoranda [r]. The piers and arches of this date remain; the exterior is Perpendicular.

A.D. 1303. Peterborough, the gatehouse to the bishop's palace, formerly to the abbot's house, was built in this year by Abbot Godfrey de Croyland [s]. The style is Decorated, but early in the style: the mouldings of several windows in the cathedral correspond exactly with this gatehouse.

A.D. 1304—5. In Canterbury Cathedral the following works were done under Prior Henry de Eastry:—"Reparatio totius chori, cum tribus novis ostiis, et novo pulpito, et reparatio capituli, cum duobus novis gabulis [t]." The *pulpitum* means the rood-loft, now the organ-gallery, which is of

Choir-screen, Canterbury, A.D. 1304.

[q] In the Bishop's Registry at Lincoln, fol. 154 b.

[r] Fol. 44 b, in the Bishop's Registry at Lincoln.

[s] *Mon. Ang.*, vol. i. p. 358.

[t] MS. Cotton. Galba, E. iv. fol. 103.

this period. The style of all these works is pure Decorated; the screen and the doorways in it are good examples of the style [u].

A.D. 1305—1336. Chichester Cathedral. The southern transept lengthened and partly rebuilt by Bishop John de Langton [x]:—

"This south wall contains a magnificent flowering Decorated window of enormous magnitude, surmounted by an elegant rose of the same date.... The tomb of Langton, as usual with founders or benefactors, is placed in the interior, within a handsome monumental arch and canopy, forming part of his own wall, beneath the window at the south-eastern corner of the transept [y]."

Godwin says (p. 387) that he also "builded a costly window in the south part of the church."

A.D. 1306—1311. Lincoln Cathedral. The register of Bishop D'Alderby records some new work going on at this time; the precise part of the building is not mentioned, but it has been conjectured to apply to the completion of the central tower and the cloister. As he was buried in the south transept, it is probable that the south end with the great rose window is of this period. This window has Decorated tracery. The lower part of the central tower had been rebuilt long before, but it may have been finished at this time [z].

RECORDS OF BUILDINGS DURING THE REIGN OF EDWARD II., A.D. 1307—1326.

A.D. 1308—1326. St. Alban's Abbey. The Lady-chapel built by Abbot Hugh de Eversdon [a]. The style is Decorated, with flowing tracery.

A.D. 1310—1321. Lichfield Cathedral. The Lady-chapel was built by Bishop Walter de Langton, who laid the foundations about 1310: he died in 1321, before it was completed, and bequeathed a sum of money for its completion [b]. It is very rich and beautiful Decorated work [c].

A.D. 1310—1325. St. John's Chapel (now the school-house) at Norwich, built by John Salmon, Bishop of Norwich [d]. The style is Decorated, with geometrical tracery, and some very rich iron-work remains on the door.

A.D. 1310——. Markingfield Hall, Yorkshire. This house remains nearly perfect, and a remarkable example of this period [e].

[u] For further particulars see Willis's "Architectural History of Canterbury Cathedral," ch. vi., and Britton, pp. 38—51.

[x] *Mon. Ang.*, vol. vi. p. 1268.

[y] Willis's "Chichester," p. 32; and Walcott's "Memorials."

[z] Bp. D'Alderby's Memoranda, folio 101, and Chapter Acts, 1305 to 1320, in the Bishop's Registry at Lincoln.

[a] Tho. Walsingham, *Hist. Ang.*, edit. 1574, p. 79; *Mon. Ang.*, vol. ii. p. 195.

[b] Godwin, p. 261.

[c] For engravings, see Britton.

[d] Godwin, p. 348; Britton, p. 39, and Plates 21, 22.

[e] For engravings, see "Domestic Architecture," vol. ii. p. 231.

A.D. 1310. The vestry of Merton College Chapel, Oxford, (now the brewhouse,) was built in this year, as appears by the Bursars' Rolls still preserved in the Treasury of the College[f]. The style is Decorated, with flowing tracery; the mouldings of the windows of this building are precisely the same as those of the chapel itself, although it is evidently an addition, being built against the original buttresses on the south side of the altar.

Window of Vestry, Merton College, Oxford, A.D. 1310.

A.D. 1311—1332. The Abbey Church (now the Cathedral) of Bristol, or a considerable part of it, was built in the time of Abbot Edmund Knowle. "During his government he built the church which is now standing from the ground, with the vestry, &c., and furthermore procured of the King a confirmation of all the possessions of the monastery, dated 10 Edw. II.[g]" The choir with its aisles, and the vestry, are evidently of this date, fine and rich Decorated work. The nave had been destroyed, but has been rebuilt in 1870—76 by the Bristol merchants, actuated with the same Christian spirit as their predecessor Canninge.

A.D. 1315 ——. Meopham Church, Kent, built by Simon de Meopham, afterwards Archbishop of Canterbury: it was repaired by Archbishop William Courtenay, 1318—1396[h]. The style of the original parts is early Decorated, with the peculiar Kentish tracery, but a considerable part is Perpendicular.

A.D. 1316 ——. The house or castle of Aymer de Valence at Bampton, Oxfordshire[i].

A.D. 1317. Little Kimble Church, Buckinghamshire, consecrated by licence of Bishop D'Alderby[k]. It is a small church in the Decorated style.

A.D. 1318—1329. Gloucester Cathedral. The south aisle of the nave built by Abbot John Thokey[l]. The style is Decorated, with geometrical tracery, very richly ornamented with a profusion of the ball-flower. A great profusion of this ornament generally indicates the time of Edward II. or the beginning of Edward III. It is also rather characteristic of Gloucestershire and Herefordshire.

[f] "Archæological Journal," vol. ii. p. 141.

[g] Abbot Newland's Roll, quoted in Willis's "Mitred Abbeys," vol. i. p. 227; Britton, p. 48.

[h] Hasted's "History of Kent," vol. iv. pp. 716—724.

[i] There are some small remains of this house engraved in "Domestic Architecture," vol. ii. p. 260.

[k] Memoranda, fol. 331 b, in the Registry at Lincoln.

[l] Carter's "Account of Gloucester Cathedral," p. 4; Britton, p. 20; *Mon. Ang.*, vol. i. p. 534.

A.D. 1318—1337. The south aisle, or the Lady-chapel, of St. Mary Magdalen Church, Oxford, is said to have been built by Edward II. as the chapel of the Carmelites, to whom he had given his palace of Beaumont, near to this church. It is mentioned in 1337 as "the new chapel[m]." The style is good Decorated, with rich buttresses and an open parapet of the wavy line pattern; the windows have flowing tracery. The south aisle of St. Aldate's Church, in the same city, was probably copied from this, or built by the same architect. It was also a chantry chapel, built by Sir John de Ducklington in the 9th Edward III., 1335[n]. This Sir John was a wealthy fishmonger, and several times Mayor of Oxford; he probably built the very rich north aisle, or chapel, in Ducklington Church, Oxfordshire, a remarkably fine example of the Decorated style, with a number of small groups of figures, well sculptured, let into the wall in panels.

Corbel in the South Aisle of St. Aldate's Church.

A.D. 1320—1337. The central tower of Wells Cathedral raised upon the old piers, and the straining-arches introduced at the latter date to save the tower from falling. All this part is in the Decorated style[o].

A.D. 1321—1349. The Lady-chapel of Ely Cathedral was begun under Bishop Hotham, and finished during the episcopate of Simon de Montacute[p]. The style is very fine and rich Decorated, with a beautiful series of sculptures.

A.D. 1323—1336. The octagonal central tower, or lantern, of Ely Cathedral, built from the design of Alan de Walsingham, sacristan, and afterwards prior. The old square Norman tower fell down in 1322, and he took advantage of the opportunity to erect the present elegant structure, the upper part of which is of wood[q].

A.D. 1323 ——. Part of the south aisle of the nave of St. Alban's Abbey Church fell down in this year, and made it necessary to rebuild five bays in the middle of the south side, in the Decorated style, as they now appear.

A.D. 1324. The tomb of Aymer de Valence, earl of Pembroke, in Westminster Abbey; a very beautiful example of the Decorated style, with rich pyramidal canopy and pinnacles[r].

[m] Wood's "History of the City of Oxford," by Peshall, 4to.; and Ingram's "Memorials."

[n] Peshall, p. 146. This aisle has been lengthened eastwards in the restoration of 1875, but the original part is not materially altered. For engravings of Ducklington Church, see Skelton's "Oxfordshire."

[o] *Anglia Sacra*, vol. i. p. 568; "Indulgentia xl. dierum concessa contribuentibus ad novum opus ad cathedr. Wells." Harl. MSS. 6964; *Mon. Ang.*, vol. ii. p. 278. For engravings, see Coney, Britton, &c.

[p] *Mon. Ang.*, vol. i. p. 464.

[q] Godwin, p. 212; Bentham's "Ely," p. 221, &c.

[r] For engravings, see Neale's "Westminster Abbey," Blore's "Monumental Remains," No. 4, &c.

RECORDS OF BUILDINGS DURING THE REIGN OF EDWARD III., A.D. 1327—1377.

Arms of Edward III.

Arms of John of Gaunt.

THE buildings of the time of Edward III. belong for the most part to the later division of the Decorated style, with flowing tracery, and many of them are of transitional character, having a considerable mixture of the following style, which was pretty well established by the end of this reign, though many buildings of the time of Richard II. still have considerable mixture of the earlier style. On the other hand, some few buildings of the earlier part of the reign of Edward III. shew considerable tendency to the following style; for instance, the vault and panelling of the choir of Gloucester Cathedral, built before the middle of this reign, have quite the principle and the look of the Perpendicular style, although the mouldings are Decorated.

A.D. 1327 ——. The abbey gatehouse at Bury St. Edmund's, Suffolk, rebuilt after the destruction of the old gatehouse by the townsmen[s]. It is a very remarkable and beautiful specimen of the Decorated style, combining ornament with a very ingenious system of defence.

A.D. 1327 — 1399. Melrose Abbey rebuilt during this period. A grant was made by Robert Bruce for the fabric of the new church of £2,000, the whole of which, however, was not made even so late as 1399[t], and a considerable part of the present fabric belongs to the fifteenth century and the beginning of the sixteenth.

Head of Edward II., from his tomb at Gloucester.

A.D. 1329—1334. The tomb of Edward II. in Gloucester Cathedral has a very rich, light, and elegant canopy of the Decorated style[u].

A.D. 1331. The central tower and spire of Salisbury Cathedral built upon the old piers; it was in danger of falling in 1387, when the straining-arches were introduced to strengthen it, and several other con-

[s] Register Werkestone, MS. Harl., 638; apud *Mon. Ang.*, vol. iii. p. 108.

[t] Mr. Robertson in "Quarterly Review," No. 169; and Wade's "History of Melrose Abbey," 8vo., 1861.

[u] For engravings of it, see Carter's "Gloucester Cathedral," Plates 16 and 17.

trivances were added subsequently to give additional security; this was done with much ingenuity and judgment, and without offending the eye.

A.D. 1331—1350. Exeter Cathedral. The nave built by Bishop John de Grandison, in the Decorated style, with great variety of tracery and ornament: the rich screen of the west front, filled with sculpture, is of somewhat later date [x].

A.D. 1335. Naworth Castle, Cumberland, built by Ralph de Dacre, who obtained the licence to crenellate it in this year. Some of the towers and outer walls of this period remain.

A.D. 1337. Shottesbrooke Church, Berkshire, built by Sir William Trussel [y]. It is a fine example of a cruciform church without aisles, with a central tower and spire, and in a very perfect state. The tombs of the founder and his wife are in sepulchral recesses under the window at the end of the north transept. They are altar-tombs, with rich canopies [z].

A.D. 1338. York Cathedral. The great west window completed and glazed [a]: it is one of the finest Decorated windows that we have remaining. The window in the gable and two other windows were glazed the same year. A great deal of the beautiful painted glass of this period has escaped destruction, notwithstanding all the perils to which it has been exposed. Several of the parish churches of York have also very fine painted glass of this time. The chapter-house must have been building at the same period as the nave; for on the parapet of it are several bears, the device of Francis Fitz-Urse, who became treasurer in 1337 [b].

A.D. 1339 ——. *Battle Abbey, Sussex. The abbot obtained a licence to fortify and embattle the monastery in this year. The gatehouse and adjoining building, and the outer walls, remain perfect, and the architectural character agrees with this date.* See A.D. 1392.

A.D. 1340 ——. The gatehouse and wall of enclosure of the bishop's palace at Wells built by Bishop Ralph of Shrewsbury; the licence to crenellate it is dated in this year. It is a good plain example of a gatehouse of this period, and remains quite perfect.

A.D. 1341 ——. The hall of Penshurst, Kent, built by John de Pulteney. The licence to crenellate it is of this date, but most of the present buildings are later. It is a very fine example of a baronial hall of the period; the windows have the peculiar tracery known as Kentish tracery. See A.D. 1392.

A.D. 1341. Great Bookham Church, Surrey, built by John de Rutherwyke, abbot of Chertsey, as appears from the following inscription given by Pegge in his *Sylloge*, Pl. xvi., who says it was

[x] Fabric Rolls, quoted by Britton, p. 93; and in Freeman's "Architectural History," p. 51, where a translation is given of this valuable document.

[y] Lysons' "Berkshire," p. 362.

[z] A set of engravings of this church, from drawings by Mr. Butterfield, was published by the Oxford Architectural Society in 1845.

[a] Melton's Register, ap. Fabric Rolls of York, p. xii.

[b] For engravings, see *Mon. Ang.*; Britton's "York Cathedral;" Browne's "History of York Minster," &c.

EXETER CATHEDRAL.

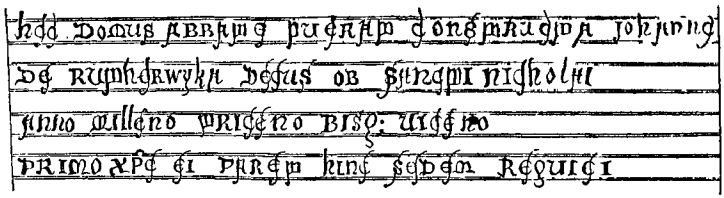
C. *Elevation of Exterior of one compartment of the Nave.*

a. *Upper part of Roof, shewing the Crest.*
b. *Pinnacle.*
c. *Embattled Parapet.*
d. *Porch.*
e. *Staircase Turret.*
f. *Clear-story Window.*

D. *Section of Interior of one compartment of the Nave.*

a. *Framework of Roof.*
b. *Vault.*
c. *Clear-story.*
d. *Triforium and Music Gallery.*
e. *Aisle.*
f. *A Pillar of the Nave.*

"on a plain free-stone, inserted on the wall at the east end of the chancel:"—



A.D. 1341—1374. The great west window in Durham Cathedral, built by Prior John Fossor[c].

A.D. 1342—1396. St. Cuthbert's screen, in St. Alban's Abbey Church, erected by Abbot Thomas de la Mare, who new-paved the nave with tiles, of which a few still remain, and adorned the church more richly than any of his predecessors. He was buried before the steps of the altar, and a splendid brass laid down to his memory, which is still preserved, though removed from its place, and now built up against a blank wall in the presbytery[d].

A.D. 1345. Maxstoke Castle, Warwickshire, built by William de Clinton, Earl of Huntingdon, for his nephew John, as mentioned in the royal licence to crenellate it at this date. There are considerable remains of this period, though parts are later[e].

A.D. 1346. St. Peter's Church at Ingoldmels, Lincolnshire. Money was bequeathed in this year by Thomas Beck, Bishop of Lincoln, for the repairs of the rectory-house, the chancel, and nave, and bell-tower of the church[f]. The chancel is destroyed, and the arches of the nave are Norman, but the aisles, the south doorway and porch, the tower, and the font are late Decorated.

A.D. 1348. Whalley Abbey, Lancashire. The royal licence to crenellate the church and close was obtained in this year. There are considerable ruins, part of which belong to this period.

A.D. 1348. York Cathedral. Thomas Sampson, canon, in this year bequeathed twenty pounds to the fabric, on condition that the work should be efficiently begun within one year of the bequest[g]. This seems to shew that the work had been suspended for a time from want of funds.

A.D. 1348. Bucklard Church, Hertfordshire, built by Nicholas de Buckland, as recorded by the following inscription, under the figure of a knight, in the north window near the pulpit:—"NICHOLAI DE BOKELAND, QUI ISTAM ECCLESIAM CUM CAPELLA BEATÆ MARIÆ CONSTRUXIT, ANNO DOM. MCCCXLVIII[h]."

A.D. 1349—1364. St. Stephen's Chapel, Westminster, rebuilt. It appears from the Patent Roll of 22 Edward III. that the foundations

[c] *Historiæ Dunelm. Scriptores Tres*, p. 131; and *Mon. Ang.*, vol. i. p. 230.

[d] Carter's "Account of St. Alban's Abbey," p. 13, Pl. xvi.

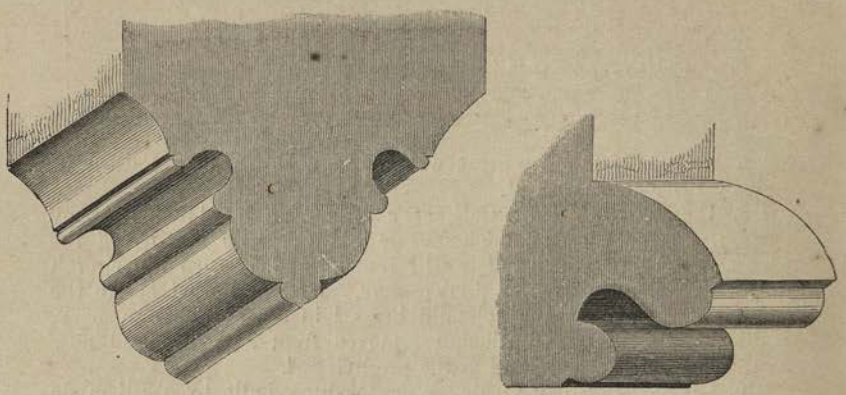
[e] See "Domestic Architecture," vol. ii. p. 246.

[f] *Test. Ebor.*, Surtees Society, 1836.

[g] Ibid.

[h] Pegge's *Sylloge*, p. 41; and Salmon's "Hist. of Hertfordshire," pp. 304, 305.

of the new chapel were laid in that year,—"De fundatione capellæ S. Stephani in palatio Westmonasterii,"—and it seems to have been completed in about fifteen years, as another Roll of the 37th of the same king gives directions for the painting of it. The crypt of this



Mouldings, St. Stephen's Chapel, Westminster, A.D. 1360.

period is still preserved amidst all the new buildings. A beautiful series of engravings, and a complete restoration of this chapel, most carefully and conscientiously made out by Mackenzie, was published by the Government in 1844, royal folio. Mackenzie was the best architectural draughtsman of his day, and some of his drawings are as accurate as photographs.

A.D. 1350—1386. Lincoln Cathedral. The vaults of the three towers built by John de Welburn, treasurer [i].

A.D. 1351. Part of Donnington Church, Lincolnshire. Henry, Lord Percy, bequeathed 8*l.* in this year to the works then going on in this church [k]. The nave and aisles are of about this time, and a fine example of the Decorated style, with lofty arches and large clerestory windows; the aisles, which are the later part, are transitional.

A.D. 1352. Chatteris Church, Cambridgeshire, consecrated. The convent was destroyed by fire in 1310, and entirely rebuilt; the church was completed about this time. The style is Decorated throughout nearly the whole of the church, but the south aisle, which is one of the later parts, is transitional to the Perpendicular [l].

A.D. 1352—1361. Edington Church, Wiltshire. A small monastery was founded here by William de Edington, Bishop of Winchester; the first stone of the church was laid in 1352, and the church was dedicated in 1361. Bishop Edington died in 1366 [m]. It is a valuable specimen of the transition from the Decorated to the Perpen-

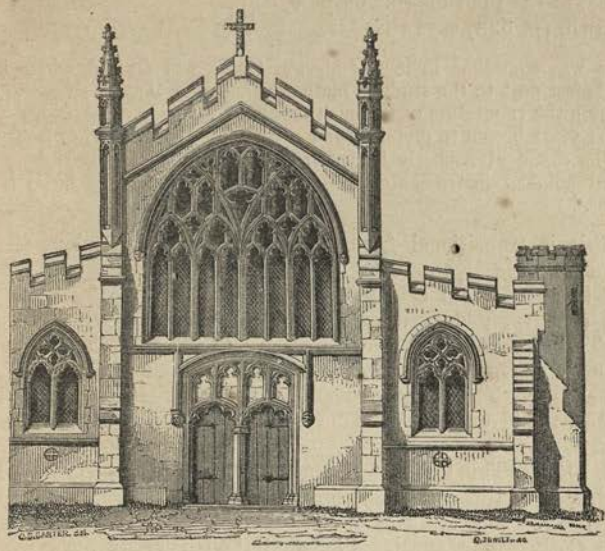
[i] Register of his charters in the Record-room of the Dean and Chapter.

[k] *Test. Ebor.*

[l] See *Mon. Ang.*, vol. ii. p. 614.

[m] Leland, Itin., vol. vi. fol. 51; *Mon. Ang.*, vi. 536. The bishop obtained a pardon from Edw. III. for the Rector and brethren for having fortified their house without having previously obtained the royal licence to crenellate it. (See "Domestic Architecture," vol. iii. p. 416.)

dicular style, a fine cruciform church, and one of the earliest dated examples of this transition.



West Front of Edington Abbey Church, Wilts., A.D. 1361.

A.D. 1352—1395. Carlisle Cathedral[n]. The east end of the choir, the triforium, and the clerestory built by Bishops de Wilton and Thomas de Appleby. The eastern bay of each of the choir-aisles is a curious mixture of the Early English and Decorated styles, evidently added on to the original Early English choir after the fire in 1292; the lower part of the great east window is also of that time, but the upper part with the tracery is considerably later—not earlier than 1360, and probably the work of Bishop Appleby after 1363. The painted glass in the head, and what remains in the clerestory, is dated, by the arms of Richard II. and his queen, Ann of Bohemia; between 1382 and 1394. (See p. 234.)

A.D. 1354—1378. Merton College Library, Oxford, built, as appears from the Bursars' Rolls, preserved in the college. In the former year, 28th Edward III., is an entry, "Pro uno carpentario ad faciendum Palatiam Librariæ, et alia necessaria Ebdm̃, xs." The masonry of the lower part of the wall to the height of about ten feet from the ground, that is, the wall of the chambers under the library, is evidently of earlier character than the upper part, and the work appears to have been suspended for several years. It is most probable that the lower parts of the walls of the whole of this original quadrangle (of which the library forms two sides of the upper story) were built by the founder, whose sudden death caused the suspension of this work as well as of the chapel, and that the college gradually completed them as they could obtain funds. The library is usually attributed to

[n] *Mon. Ang.*, vol. vi. p. 143.

William Reade, who was a fellow of the college at that period, and became Bishop of Chichester in 1369. It is probable that he contributed to the fund for this purpose.

Godwin (p. 388) says that

"He was sometime Fellow of Merton College in Oxford, where he gave himself most part to the study of mathematikes, and that to so good purpose, as he hath the reputation of the most excellent mathematician of his age. In his riper years he fell to divinity, and proceeded Doctor in that faculty. He built the castle of Amberly from the ground, left his pictures, many tables, and astronomical instruments to Merton College, where (I hear) they are yet kept."

The style is transitional from Decorated to Perpendicular; the windows are single lights, with trefoil heads and a square sunk panel over. Some of them contain the original painted glass of the fourteenth century, and some of the ornamented paving-tiles are still in use. The two wings of the library are of different dates; the later one A.D. 1377-8,—it was much altered in the time of James I.

A.D. 1355. The wooden vaulted ceiling or roof of the nave of York Minster given by Abp. Thoresby; the walls had been completed in 1345 [o].

A.D. 1355. The tomb of Haymo de Heathe, (now Hythe,) Bishop of Rochester in Rochester Cathedral [p].

A.D. 1355. The tomb of Lady Elizabeth de Montacute in Christ Church Cathedral, Oxford. She died "on Tuesday after the Feast

Panel, from the Tomb of Lady Elizabeth de Montacute, Christ Church, Oxford, A.D. 1355.

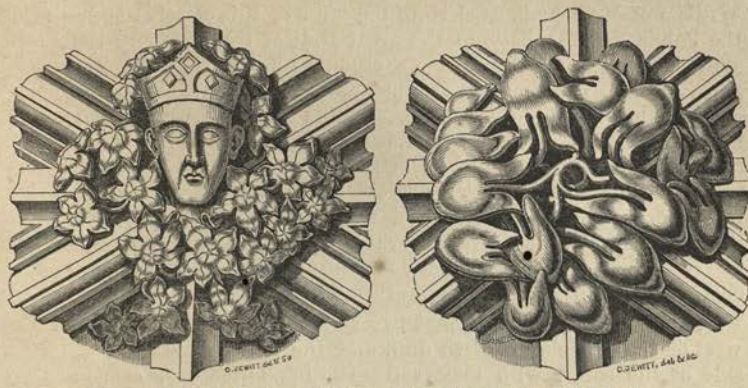
of the Blessed Virgin, 1355 [q]." The chapel in which this tomb is situated is in the same style and was built by this lady; it is a fine

[o] Raine's "Fabric Rolls," p. xiv.

[p] See Gough's "Sepulchral Monuments," vol. i. p. 103, Pl. xxxvii.

[q] Dugdale's "Baronage," vol. i. pp. 410, 727.

example of a Decorated chapel, with a groined vault, the bosses of which are beautifully carved. The buttresses and parapet and the

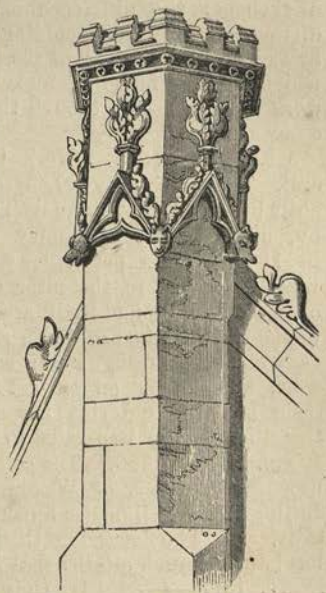


Bosses from Lady Montacute's Chapel, Christ Church, Oxford, A.D. 1355.

side windows also remain perfect, but the east window has been long destroyed, and had been replaced by an ugly window of the time of Charles II.; this was removed in 1860, and replaced by one in the style of the Gothic of the north of Italy. It is doubtful whether this was any improvement, as the new window does not harmonize with the old work any better than the one which it has replaced, and this defers to the next generation the task of restoring the east window of this beautiful chapel to its original form, which will, however, be easy so long as the side windows are suffered to remain as models to copy from.

A.D. 1356—1369. Norwich Cathedral. The spire built by Bishop Percy in 1463. It was struck by lightning, and was repaired by Bishop Lehart, or Lyhart[r].

A.D. 1356. Norborough Hall, Northamptonshire, built by Geoffrey de la Mare about this date. It is one of the most beautiful examples of domestic architecture in the Decorated style that we have remaining[s], and has a very remarkable chimney, which might serve as a model to modern builders.



Chimney, Norborough Hall, Northamptonshire, c. 1356.

[r] *Mon. Ang.*, vol. iv. pp. 1—24; Murray's "Eastern Cathedrals," 1862, p. 110.

[s] See Bridges' "Northamptonshire," vol. ii. p. 527; and "Domestic Architecture," vol. ii. p. 254.

A.D. 1359—1373. Windsor Castle. A considerable part of the buildings in the upper ward are of this period, built under the direction of William of Wykeham, as clerk of the works; this clearly appears from the Public Records, both in the great Roll of the Pipe and the Close Rolls, and many of the builders' accounts are preserved. The parts which remain most perfect are the gatehouse of the upper ward, commonly called the Norman Gate, and the range of vaulted chambers underneath the royal apartments. These probably always were, as they still are, the servants' rooms; the same arrangement being also preserved in Warwick Castle, and other medieval houses. At Windsor the exterior has been cased, but the interior is comparatively little altered, and the long series of vaulted rooms agrees with the other works of Wykeham. The vaults are groined, and have ribs of simple character, and bosses of roses or other foliage.

A.D. 1360—1366. The first two windows on the north side of the west end of Winchester Cathedral, and the first window on the south side of the same, with their corresponding buttresses, &c., built by Bishop William of Edington[t]. The great west window is also part of the same work, although the parapet and pinnacle over it were added by Wykeham; the difference may be distinguished by the mouldings, and by the flowered points to the cusps, which are not found in Wykeham's work at Winchester, though they do occur at New College.

A Panel from the work of Bp. Edington, at the west end of Winchester Cathedral.

A.D. 1361—1372. York Cathedral. The presbytery or Lady-chapel built by Archbishop John de Thoresby, and the Percy chantry begun in 1362 by his permission[u]. He was buried before the altar of the chapel which he had built, according to the usual custom of the period. The choir proper was commenced as soon as the presbytery, or eastern portion, was completed, and the work was carried on until 1405, when the roof was finished. The style is early and rich Perpendicular, and the arch-mouldings are transitional from Decorated to Perpendicular.

A.D. 1362—1386. The college hall, and part of the abbot's house, now the deanery, of Westminster Abbey built by Abbot Nicholas Litlington, who likewise finished the south and west sides of the great cloister[x]. The Jerusalem Chamber was also part of his work, but this has been so much altered that it can hardly be recognised.

A.D. 1363——. Ely, Holy Cross. The new parish church, on the north side of the Minster, was dedicated in this year by Bishop Lang-

[t] *Mon. Ang.*, vol. i. p. 197; Murray's "Handbook," 1861, vol. i. p. 3; Willis's "Architectural History of Winchester Cathedral," 1846, p. 54.

[u] Raine's "Fabric Rolls," p. xxiv.; Godwin, p. 474; Browne, p. 148.

[x] Archives of the Church; Smith's "History of Westminster Abbey," vol. i. pp. 199, 200; and *Monasticon*, vol. i. p. 275; Scott's "Gleanings from Westminster Abbey."

ham[y]. This appears to be the very beautiful church on the north side of the choir, still used as a parish church, and now called Trinity Church, but long supposed to have been the Lady-chapel.

A.D. 1363 ——. Wells. The Vicar's Close founded by Ralph of Shrewsbury, Bishop of Bath and Wells[z]. The only portions remaining of this period are part of the gatehouse with the hall over it, the kitchen, and the porch of the staircase[a]. The rest of the buildings of this Close were almost rebuilt by Bishop Beckington and his executors in the fifteenth century, and the hall was considerably altered in the time of Henry VIII.

A.D. 1363. Winscomb Church, Somerset, built by Bishop Ralfe of Shrewsbury[b]. It is a good example of the fine Perpendicular churches of Somerset, early in the style, but still distinctly Perpendicular. It is another instance of the overlapping of the styles occasionally, which has been before mentioned;—in Gloucester Cathedral, and other instances also, this style began to come in about the middle of the fourteenth century.

A.D. 1366—1386. Wells Cathedral; the south-west tower built by Bishop John de Harewell, who also gave 100 marcs to the glazing of the west window[c]. The upper part of this tower is early Perpendicular, and there is a Perpendicular open parapet on the sill of the west window within.

A.D. —— 1367. Hull, Trinity Church. The tomb of the founder, Sir William de la Pole, is of this date, and the church was probably finished about this time. (See Plate, p. 226.)

"It is a large and fine building; its east end to the street is Decorated, and of good composition: it is a cross church, and in the centre has a very lofty and beautiful tower: the western part is Perpendicular, of good character, remarkably light and with very small piers. The transepts are of very early Decorated work, and the great window of the south transept is very curious from its tracery and mouldings. The chancel is open, and has a very fine effect; there is in it a Decorated monument [of Sir W. de la Pole] with rich canopy and buttresses, and some niches and stalls; there is also some wood screen-work. The font is large and much enriched."

There is a fine engraving of the tomb in Blore's "Monumental Remains."

A.D. 1367—1373. Ely Cathedral. Bishop John de Barnet made three windows on the south side of the presbytery and two on the north[d]. These windows are in the Decorated style.

A.D. 1368 ——. Poynings Church, Sussex. Michael, Lord Poynings, by his will dated this year gave 200 marcs towards the building of the new church, and the same sum was given in the following

[y] Ely History, in *Anglia Sacra*, vol. i. p. 663.

[z] Pegge's *Sylloge*, p. 72; Britton, p. 39, &c.

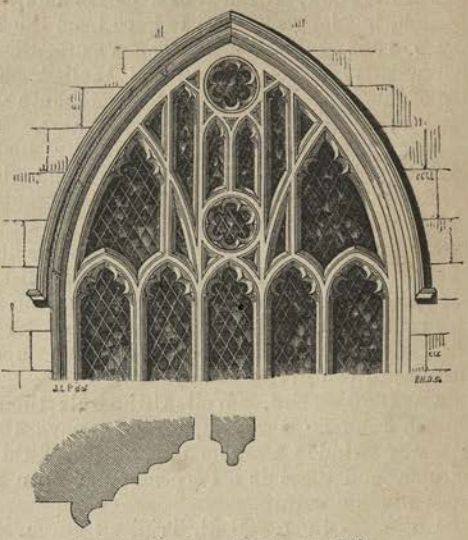
[a] There is a curious little muniment-room over this porch, but it belongs to the later period.

[b] Godwin's "Lives of the Bishops," p. 302.

[c] Wells History, in *Anglia Sacra*, vol. i. p. 570.

[d] Ely History, in *Anglia Sacra*, vol. i. p. 664.

year by Joan, his widow [e]. This church is a mixture of the Decorated and Perpendicular styles, the latter preponderating.



Window, Poynings, Sussex, A.D. 1368.

A.D. 1368—1371. Patrington Church, Yorkshire, probably built by Robert de Patrington, treasurer of York Minster [f]. "It is a large cross church, with a fine spire. Many portions of this church are fine Decorated work, and others good Perpendicular."

A.D. 1368—1380. The prior's kitchen at Durham was commenced in the former year, as appears from the Fabric Rolls, and was probably finished before the latter year. The very remarkable groined vault with its louvre is probably the finest thing of the kind now remaining. The building is nearly perfect, the internal fittings only being modern [g].

A.D. 1369 ——. The prior and convent of Worcester obtained the royal licence to crenellate their priory and the adjacent buildings. Several of these buildings still remain; the beautiful guests' hall of this period was pulled down in 1862.

A.D. 1369. The tomb of Philippa, queen of Edward III., in Westminster Abbey [h]. Her effigy lies recumbent under a canopy upon an altar-tomb or high tomb, surrounded by niches for the weepers; the figures have been destroyed, but the canopy and the niches are very beautiful Decorated work; the panels for the shields of arms under the figures are placed on quatrefoils. The costume and headdress of the effigy are very characteristic of the period.

Head of Queen Philippa, from her tomb.

A.D. 1369. The tomb of Lewis Charlton, Bishop of Hereford, in his cathedral [i].

A.D. 1370—1390. Wimington Church, Bedfordshire, built by John Curteys, lord of the manor, as appears by the following inscription in brass on his tomb; he died in 1391:—

[e] Dugdale's "Baronage," vol. ii. p. 134. See also an account of this church, with a plan and elevation, by the Rev. J. L. Petit, in the "Archæological Journal," vol. vii. p. 143.

[f] Raine's "Fabric Rolls," p. xix.

[g] See Billing's "Durham;" and "Domestic Architecture," vol. ii.

[h] See Blore's "Monumental Remains," 1826, 4to., No. 7.

[i] See Gough's "Sepulchral Monuments," vol. i. p. 123, Pl. xlvii., 1826, 4to. No. 7.

"HIC JACET JOHANNES CURTEYS DOMINUS DE WYMYNGTON QUONDAM MAIOR STAPLE LANARII CALESII ET ALBREDI UX. EJ. QUI ISTAM ECCLESIAM DE NOVO CONSTRUXERUNT," &c.

The style is Decorated, but late in the style[k].

A.D. 1371—1379. The chapel of St. Nicholas, at Lynn, Norfolk, built[l]. The heads of Edward III. and Philippa, and their armorial supporters, are there used as ornaments.

A.D. 1372. The tomb of Nicholas, Lord Cantilupe, in Lincoln Cathedral[m].

A.D. 1373. Nunney Castle, Somerset, built by Sir John de la Mare, who obtained the royal licence in this year. The walls are nearly perfect, and it is a regular fortress of the period, surrounded by the moat. The style is transitional from Decorated to Perpendicular.

Head of Edward the Black Prince, from his tomb.

A.D. 1375. Selby Abbey, Yorkshire. The royal licence was obtained this year to fortify and crenellate their church, cloister, and manse[n]. This probably gives the date of the completion of the very beautiful Decorated choir.

A.D. 1376. The tomb of Edward the Black Prince, in Canterbury Cathedral[o]. His effigy is recumbent on an altar-tomb under a flat canopy; the side of the tomb is panelled for shields of arms, which retain the heraldic colouring; the figure is in plate armour, with the helmet of the period, and chain-mail on the neck, and his coat of arms on his *jupon*. These details of costume are useful for comparison.

[k] See Lysons' *Magna Britannica*, vol. i. p. 151; Architectural Topography — Bedfordshire, No. 35; and Brandon's "Parish Churches."

[l] Parkins' "History of Norfolk," p. 595; and Britton's "Architectural Antiquities," vol. iii. p. 70.

[m] See Gough's "Sepulchral Monuments," and Wild's "Lincoln Cathedral," p. 36, Pl. xv.

[n] *Rot. Orig.*, Record Commission, p. 341.

[o] See Blore's "Monumental Remains," Nos. 10 and 11.

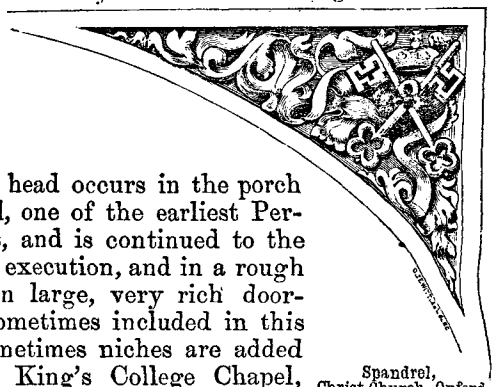
OF THE FOURTH

OR

PERPENDICULAR STYLE.

Perpendicular English Doorways.

The great distinction of Perpendicular doorways from those of the last style is the almost constant square head over the arch, which is surrounded by the outer moulding of the architrave, and the spandrel filled with some ornament, and over all a dripstone is generally placed. This ornamented spandrel in a square head occurs in the porch to Westminster Hall, one of the earliest Perpendicular buildings, and is continued to the latest period of good execution, and in a rough way much later. In large, very rich doorways, a canopy is sometimes included in this square head, and sometimes niches are added at the sides, as at King's College Chapel, Cambridge. This square head is not always used interiorly, for an ogee canopy is sometimes used, or panels down to the arch, as at St. George's, Windsor; and there are some small exterior doorways without the square head. The shafts used in these doorways are small, and have mostly plain capitals, which are often octagonal, and the bases made so, below the first astragal. But there are still, in the early part of the style, some flowered capitals; and in those to the shafts of piers, in small churches, it is common for the capital to have in its hollow one or two square flowers.



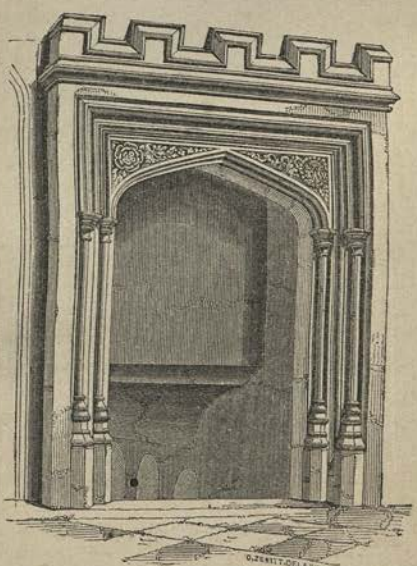
Spandrel, Christ Church, Oxford.

The mouldings of the capitals often contain (more particularly in the later dates of this style) a member which is precisely the cyma recta of Grecian work. In small works, the bases of shafts have many mouldings, repetitions of ogees are mostly used, intermixed with hollows or straight slopes. The architraves of these doorways have generally one or more large hollows, sometimes filled with statuary niches, but more

Warkton, Northamptonshire, c. 1459.

St. John's College, Oxford, A.D. 1437.

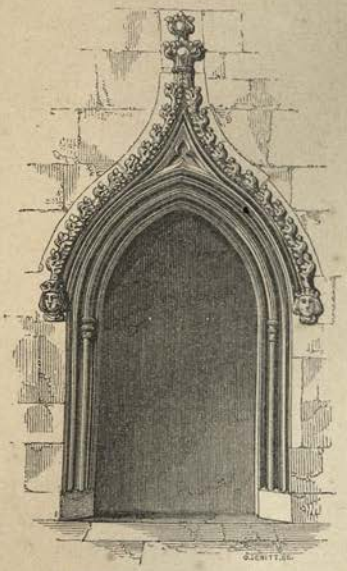
Kenton, Devonshire, *c.* 1500.



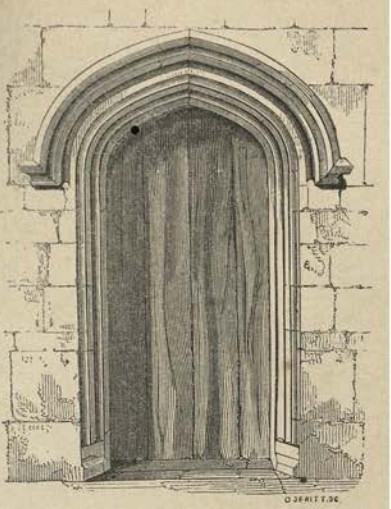
Christ Church Hall Staircase, A.D. 1523.

often plain; this large hollow, in the architraves of both doorways and windows, is one of the best marks of this style.

[The gateway of St. John's College, Oxford, p. 251, is remarkable from having the dripstone carried on shafts which



Westminster Abbey, A.D. 1386.



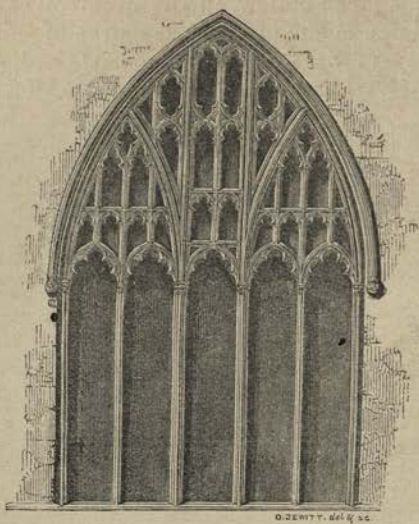
Lincoln Cathedral, c. 1450.

project from the face of the wall, and are not recessed, as is usually the case in Gothic work.

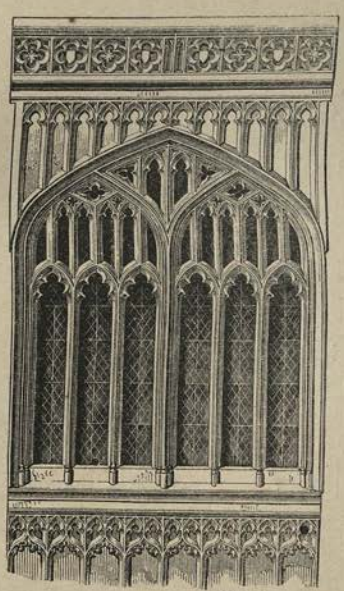
Several of the colleges in Oxford and Cambridge have good doorways and gateways of this style.]

Perpendicular English Windows.

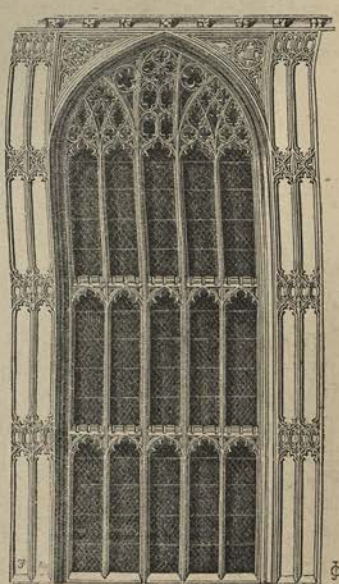
These are easily distinguished by their mullions running in perpendicular lines, and the transoms, which are now general. The varieties of the last style were in the disposition of the principal lines of the tracery; in this, they are rather in the disposition of the minute parts: a window of four or more lights is generally divided into two or three parts, by strong mullions running quite up, and the portion of arch between them doubled from the centre of the side division. In large windows the centre one is again sometimes made an arch, and often in windows of seven or nine lights the arches spring across, making two of four or five lights, and the



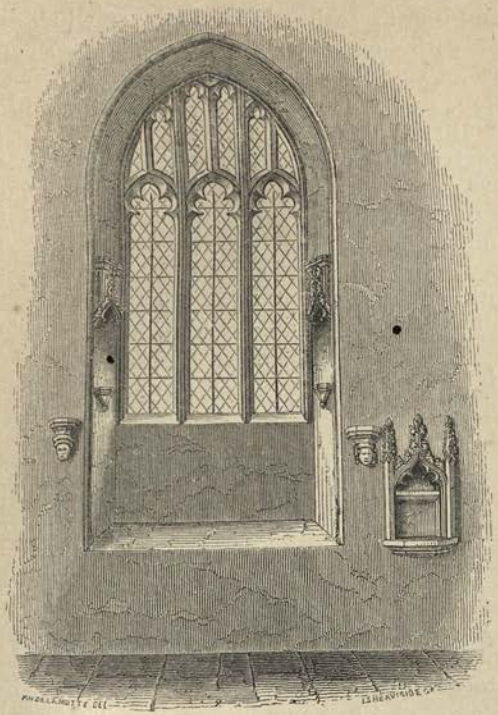
Clerestory, York Cathedral, A.D. 1405.



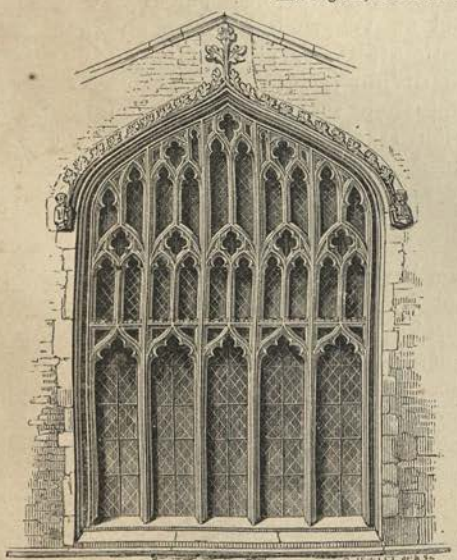
Beauchamp Chapel, Warwick,
A.D. 1439.



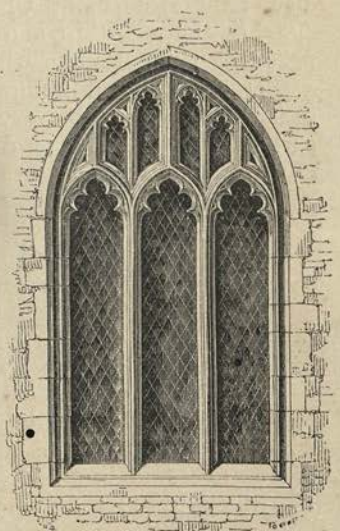
Clerestory, Henry VII.'s Chapel, Westminster,
A.D. 1503.



Kidlington, Oxfordshire, c. 1420.



Rushden, Northamptonshire, c. 1500.



Minster Lovell, Oxfordshire, c. 1450.

centre belonging to each. The heads of windows, instead of being filled with flowing ramifications, have slender mullions running from the heads of the lights, between each principal mullion, and these have small transoms till the window is divided into a series of small panels; and the heads being arched, are trefoiled or cinquefoiled. Sometimes these small mullions are crossed over each other in small arches; leaving minute quatrefoils, and these are carried across in straight lines. Under the transom is generally an arch; but in Yorkshire, Lincolnshire, and Nottinghamshire, and perhaps in some other parts, there is a different mode of foliating the straight line without an arch, which has a singular appearance.

In the later windows of this style, the transoms are often ornamented with small battlements, and sometimes with flowers, which, when well executed, have a very fine effect. Amidst so great a variety of windows, (for perhaps full half the windows in English edifices over the kingdom are of this style,) it is difficult to particularize; but St. George's, Windsor, for four lights, and the clerestory windows of Henry the Seventh's Chapel for five, are some of the best executed. For a large window, the east window of York has no equal, and by taking its parts, a window of any size may be formed.

There are some good windows of which the heads have the mullions alternate, that is, the perpendicular line rises from the top of the arch of the panel below it. The windows of the Abbey Church at Bath are of this description. The east window of the Beauchamp Chapel at Warwick is extremely rich, and has, both within and without, many singularities. (See p. 254.) The mullions which divide it into three parts have a part of the great hollow for their moulding, which on the inside is filled with very rich statuary niches; the centre part of this window is divided into very minute panellings in the upper part.

It is necessary here to say a little of a window which may be mistaken for a Decorated window; this is one of three lights, used in many country churches; the mullions simply cross each other, and are cinquefoiled in the heads, and quatrefoiled in the three upper spaces; but to distinguish this from a Decorated window, it will generally be necessary to examine its arch, its mullion mouldings, and its dripstone, as well as its being (as it often is) accompanied by a clearly Perpendicular window at the end, or connected with it so as to be evidently of that time. Its arch is very often four-centred, which at once decides its date; its mullion mouldings are often small, and

very delicately worked; its dripstone in many instances has some clear mark, and when the Decorated tracery is become familiar, it will be distinguished from it by its being a mere foliation of a space, and not a flowing quatrefoil with the mouldings carried round it.

Large circular windows do not appear to have been in use in this style; but the tracery of the circles in the transepts of Westminster Abbey appears to have been renewed during this period. At Henry the Seventh's Chapel a window is used in the aisles which seems to have led the way to that wretched substitute for fine tracery, the square-headed windows of Queen Elizabeth and King James the First's time. This window is a series of small panels forming a square head, and it is not flat but in projections, and these, with the octagonal towers used for buttresses, throw the exterior of the building into fritter, ill-assorting with the boldness of the clerestory windows. In most of the later buildings of this style, the window and its architrave completely fill up the space between the buttresses, and the east and west windows are often very large: the west window of St. George's, Windsor, has fifteen lights in three divisions, and is a grand series of panels, from the floor to the roof; the door is amongst the lower ones, and all above the next to the door is pierced for the window. The east window at Gloucester is also very large, but that is of three distinct parts, not in the same line of plan.

When canopies are used, which is not so often as in the last style, they are generally of the ogee character, beautifully crocketed.

[When a Perpendicular window is of five lights, which in the larger windows is very frequently the case, the central light is a continuous panel from top to bottom, and from the mullions of this the sub-arches spring on either side, as in the clerestory of York and in Henry the Seventh's Chapel. This arrangement does not occur in any other style. In debased Perpendicular work the window-arch often becomes round, or the point is scarcely perceptible.

The cusps in the tracery of Perpendicular windows are formed in rather a different manner from those used in the earlier styles; they seem to grow more naturally out of the mullions, and are not so much like insertions; while in some examples of the Early English style they actually are worked on separate pieces and let into a groove in the mullion; this would be impossible with the Perpendicular cusps. The points of the cusps are sometimes ornamented with roses or foliage, as in the west front of Winchester Cathedral, and in a few of the original windows at New College, Oxford. In Perpendicular

screens, and other wood-work, this sort of floriated cusp is very common.

Not only the transoms, as already mentioned, but the sills also of windows of this style are often battlemented, as in the west window of Merton College Chapel, Oxford. This is one of the instances of the abuse of the battlement by using it too profusely as an ornament in this style. The Tudor-flower ornament is almost equally abused in the later examples of this style; it is used on the transoms of windows, and instances may probably be found of its use on the sills also.]

Perpendicular English Arches.

Although the four-centred arch is much used, particularly in the latter part of the style, yet, as in all the other styles, we have in this also arches of almost all sorts amongst the ornamental parts of niches, &c., and in the composition lines of panels are arches from a very fine thin lancet to an almost flat segment. Yet, with all this variety, the four-centred arch is the one most used in large buildings, and the arches of other character, used in the division of the aisles, begin to have what is one of the great distinctions of this style,—the almost constant use of mouldings running from the base all round the arch, without any stop horizontally, by way of capital; sometimes with one shaft and capital, and the rest of the lines running; the shafts in front running up without stop to the roof, and from their capitals springing the groins. In window-arches, shafts are now very seldom used, the architrave running all round, and both window-arches and the arches of the interior are often inclosed in squares, with ornamented spandrels, either like the doors, or of panelling. Interior arches have seldom any dripstone when the square is used.

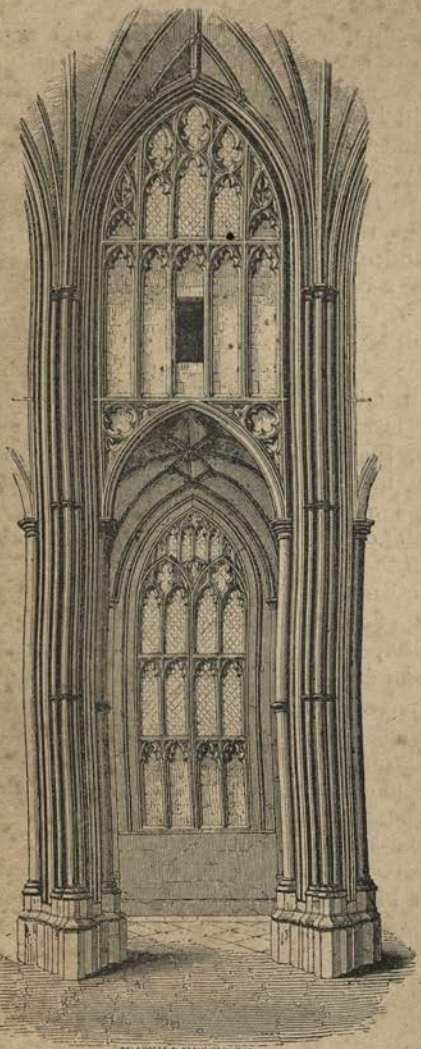
Another great distinction of these arches, in large buildings, is the absence of the triforium or gallery, between the arches of the nave and the clerestory windows; their place is now supplied by panels, as at St. George's, Windsor, [and the nave of Canterbury,] or statuary niches, as at Henry the Seventh's Chapel; or they are entirely removed, as at Bath, and Manchester Old Church, &c.

[The ogee arch, although used in the Decorated style, is perhaps more common in the Perpendicular, especially in the heads of niches and in canopies over sedilia, &c. The elliptical arch is also occasionally, but rarely, used.]

Drawn by H. Hutchinson. Engraved by J. Le Roy.

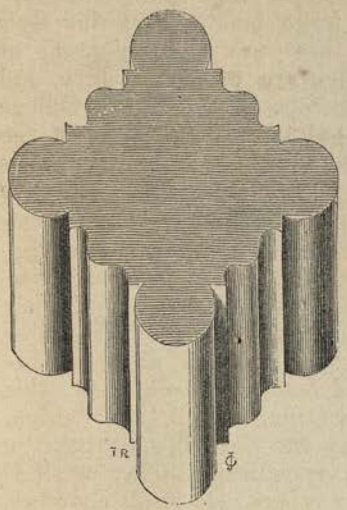
RUINED CHAPEL

ON THE SOUTH SIDE OF THE CHURCH OF ST. LAWRENCE, EVESHAM.

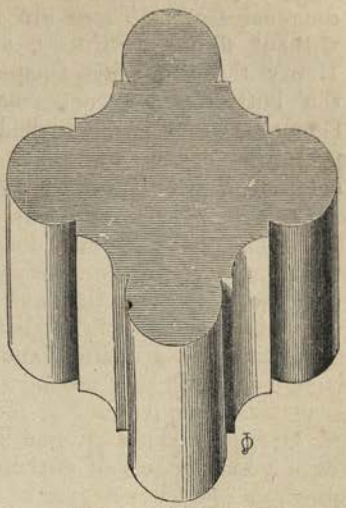


Winchester Cathedral, A.D. 1394.

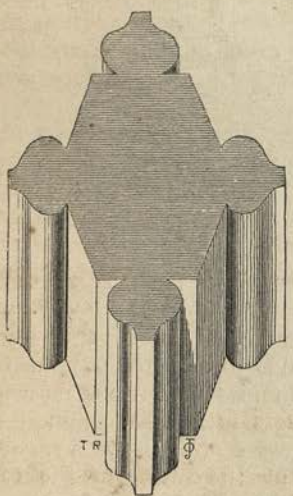
Canterbury Cathedral, A.D. 1410.



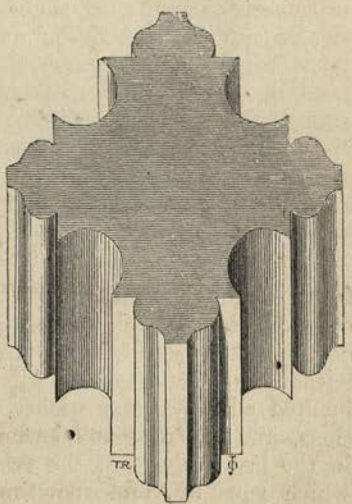
Totnes, Devonshire.



Rushden, Northamptonshire.

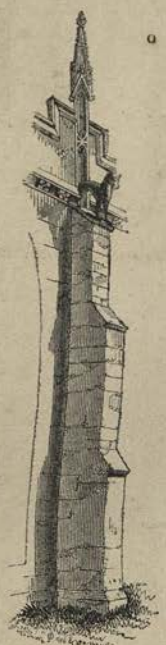


St. Andrew, Plymouth, Devonshire.



Plymstock, Devonshire.

upper story, the buttresses are often very thin, and have diagonal faces. There are few large buildings of this style without flying buttresses, and these are often pierced; at Henry the Seventh's Chapel they are of rich tracery, and the buttresses are octagonal turrets. At King's College Chapel, Cambridge, which has only one height within, the projection of the buttresses is so great as to allow chapels between the wall of the nave, and another level with the

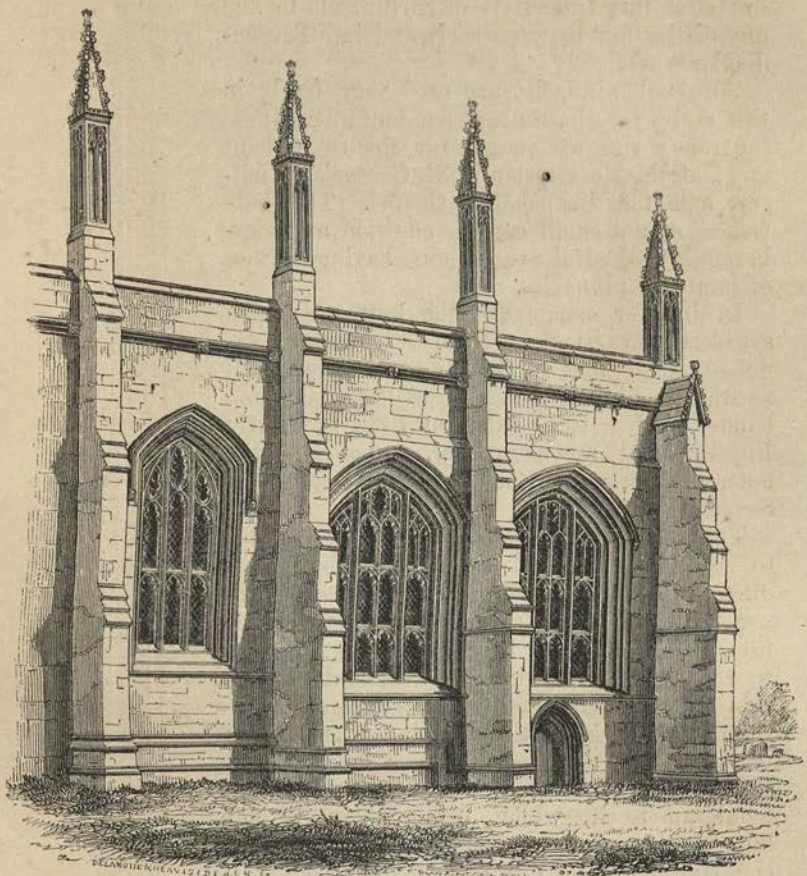


Kenton, Devon.

South Moreton, Berks.

front of the buttress. At Gloucester, and perhaps at some other places, an arch or half-arch is pierced in the lower part of the buttresses. There are a few buildings of this style without any buttresses. All the kinds are occasionally ornamented with statuary niches, and canopies of various descriptions, and the diagonal corner buttress is not so common as in the last style; but the two buttresses often leave a square, which runs up, and sometimes, as at the tower of the Old Church at Manchester, is crowned with a third pinnacle.

[The buttresses and pinnacles to the aisles of the nave at



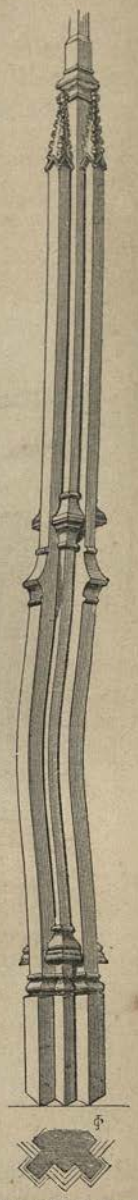
Winchester Cathedral, A.D. 1360 and 1394.

Winchester are good examples of this style, and the change between the one at the angle, built by Bishop Edington in 1360, which is almost Decorated, and those built by Wykeham in 1394, shews the gradual progress that was then going on; but after this time it is often difficult to find any distinction between early and late Perpendicular work.]

Although pinnacles are used very freely in this style, yet there are some buildings whose buttresses run up and finish square without any; of this description is St. George's, Windsor, and the Beauchamp Chapel. The buttresses of the small eastern addition at Peterborough Cathedral are curious, having statues of saints for pinnacles.

In interior ornaments, the buttresses used are sometimes small octagons, sometimes panelled, sometimes plain, and then, as well as the small buttresses of niches, are often banded with a band different from the Early English, and much broader. Such are the buttresses between the doors of Henry the Seventh's Chapel.

The small buttresses of this style attached to screen-work, stall-work, and niches, are different from any before used, and they form a good mark of the style. The square pedestal of the pinnacle being set with an angle to the front, is continued down, and on each side is set a small buttress of a smaller face than this pedestal, thus leaving a small staff between them; these buttresses have set-offs, and this small staff at each set-off has the moulding to it, which being generally two long hollows, and a fillet between, has on the staff an appearance of a spear-head. It is not easy to describe this buttress in words, but when once seen, it will be easily recognised; and as almost every screen and tabernacle niche is ornamented with them in this style, they need not be long sought. The niches in front of Westminster Hall, (one of the best and earliest Perpendicular examples,) and the niches under the clerestory windows of Henry the Seventh's Chapel, (one of the latest,) have them almost exactly similar.

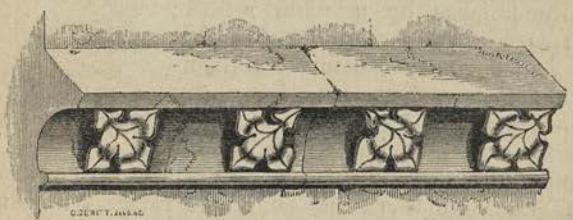


Henry VII.'s Chapel, Westminster.

Perpendicular English Tablets.

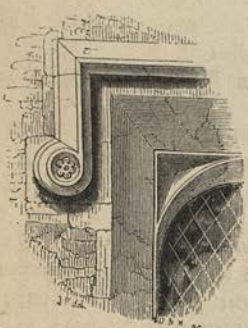
The cornice is now, in large buildings, often composed of several small mouldings, sometimes divided by one or two

Cornice, Rushden, Northamptonshire.

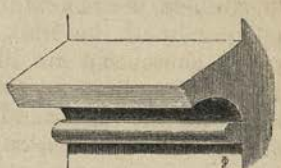


Cornice, Kenton, Devonshire.

considerable hollows, not very deep; yet still, in plain buildings, the old cornice mouldings are much adhered to; but it is more often ornamented in the hollow with flowers, &c.,



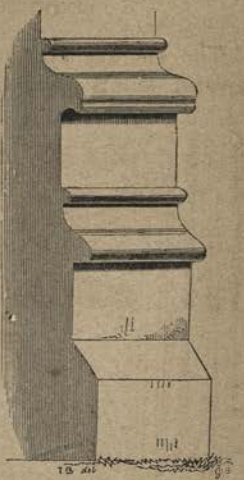
Dripstone termination, Tackley, Oxon.



String, Oundle, Northamptonshire.

and sometimes with grotesque animals: of this the churches of Gresford and Mold, in Flintshire, are curious examples, being a complete chase of cats, rats, mice, dogs, and a variety of imaginary figures, amongst which various grotesque

monkeys are very conspicuous. In the latter end of the style something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples, and the angels so profusely introduced in the later rich works are a sort of cornice ornaments. These are very conspicuous at St. George's, Windsor, and Henry the Seventh's Chapel. At Bath is a cornice of two hollows, and a round between with fillets, both upper and under surface nearly alike.



Basement, Bolton Abbey, Yorkshire.

The dripstone of this style is, in the heads of doors and some windows, much the same as in the last style, and it most generally finishes by a plain return; though corbels are sometimes used, this return is frequently continued horizontally. [These corbels are frequently heads, see p. 271.]

Tablets under the windows are like the dripstone, and sometimes fine bands are carried round as tablets. Of these there are some fine remains at the cathedral, and at the tower of St. John's, Chester.

The basement mouldings ordinarily used are not materially different from the last style, reversed ogees and hollows, variously disposed, being the principal mouldings; but in rich buildings several mouldings and alternate faces are used.

Perpendicular English Niches [and Screens].

These are very numerous, as amongst them we must include nearly all the stall, tabernacle, and screen-work in the English churches; for there appears little wood-work of an older date, and it is probable that much screen-work was defaced at the Reformation, but restored in Queen Mary's time, and not again destroyed; at least the execution of much of it would lead to such a supposition, being very full of minute tracery, and much attempt at stiffly ornamented friezes.

The remains of oak screen-work and tracery are much greater than would be conceived possible, considering the varied destructions of the Reformation and Civil War. Most of our cathedrals, and very many smaller churches, contain tabernacle and screen-work in excellent condition, and of beautiful execution; and amongst this kind of work should be reckoned the great

BOCHERNS ARCH RUSHDEN CHURCH.

number of stalls with turn-up seats and benches; these, though many of them are of abominable composition, are by no means all so; the ceremonies of the Church, legends, and, above all, figures of animals, flowers, and foliage, admirably designed and executed, make up by far the greater number. At St. Michael's Church, Coventry, are many of the best character. The benches before these stalls present, in their ends and fronts, combinations of panelling and flower-work of great beauty. As an instance how late wood-work was executed in a good style, there is some screen-work in the church at Huyton in Lancashire, in which the date is cut in such a way as to preclude any doubt of its being done at the time; and the date is corroborated by armorial bearings carved on the same work; this date is 1663, a time at which all idea of executing good English work in stone seems to have been lost.

St. Mary Magdalen Church, Oxford.

Cerne Abbas, Dorset.

Many niches are simple recesses, with rich ogee canopies, and others have over-hanging square-headed canopies, with many minute buttresses and pinnacles, crowned with battle-

ments; or, in the latter part of the style, with what has been called the Tudor flower, an ornament used instead of battlement as an upper finish, and profusely strewed over the roofs, &c. of rich late buildings. Of these niches those in Henry the Seventh's Chapel, between the arches and clerestory windows, are perhaps as good a specimen as any. Of the plain recesses, with ogee canopies, there are some fine ones at Windsor.

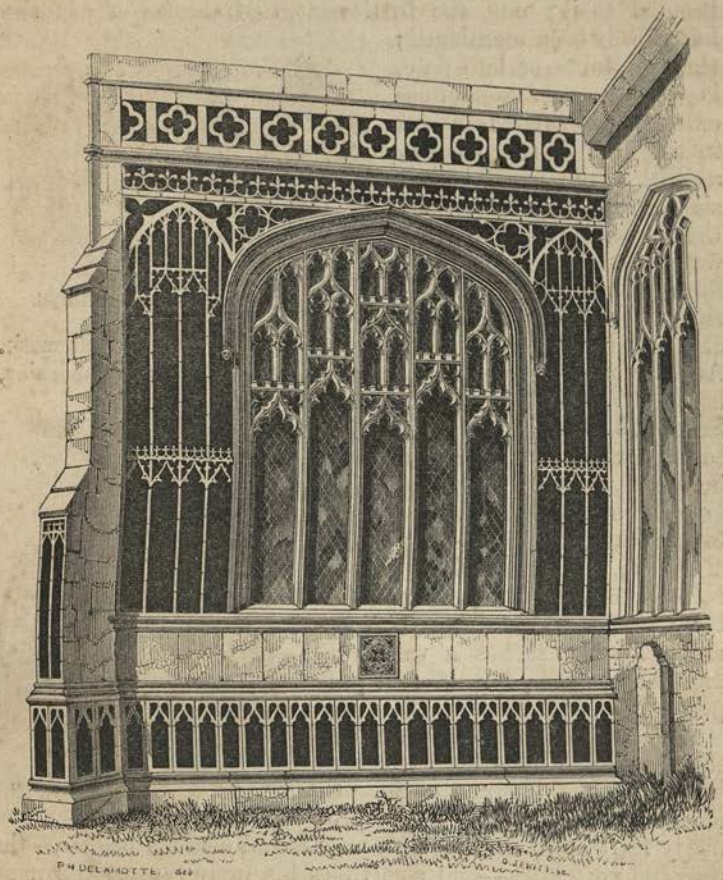
The whole interior of the richer buildings of this style is more or less a series of panels; and therefore, as every panel may, on occasion, become a niche, we find great variety of shape and size; but like those of the last style, they may generally be reduced to one or other of these divisions.

Perpendicular English Ornaments.

The grand source of ornament, in this style, is panelling; indeed, the interior of most rich buildings is only a general series of it; for example, King's College Chapel, Cambridge, is all panel, except the floor; for the doors and windows are nothing but pierced panels, included in the general design, and the very roof is a series of them of different shapes. The same may be said of the interior of St. George's, Windsor; and still further, Henry the Seventh's Chapel is so both within and without, there being no plain wall all over the chapel, except the exterior from below the base moulding; all above is ornamental panel. All the small chapels of late erection in this style, such as those at Winchester, and several at Windsor, are thus all pierced panel.

Panelling, Yelvertoft, Northamptonshire, c. 1500.

St. Michael Coslaney, Norwich, may be noticed as a very fine specimen of Norfolk building in flint and stone, which prevails in a great number of the churches in that district; and at a short distance the effect is good.



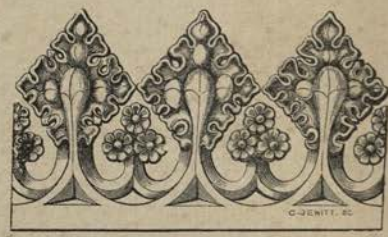
St. Michael Coslaney, Norwich, c. 1500.

The tracery mouldings, some real, some apparent, and the ornaments, small battlements, Tudor flowers, and other embellishments, are cut in stone, and the interstices representing the sunken parts filled up with flint.

In this church a portion of the chancel is built in this way, and the work being well executed and very minute, its effect is very curious. This portion of the church is Perpendicular, and the design very good. It may be well to state, that in

some churches this mixture is found of Decorated character, with the elegant forms of that style beautifully made out, and it is possible there may be some of it of a still earlier date [a].

Exclusive of this general source of ornament, there are a few peculiar to it; one, the battlement to transoms of windows, has already been mentioned; this, in works of late date, is very frequent, sometimes extending to small transoms in the head of the window, as well as the general division of the lights. Another, the Tudor flower, is, in rich work, equally common, and forms a most beautiful enriched battlement, and is also sometimes used on the transoms of windows in small work.



Tudor Flower, Henry the Seventh's Chapel.

Another peculiar ornament of this style is the angel-cornice, used at Windsor and in Henry the Seventh's Chapel; but though according with the character of those buildings, it is by no means fit for general use. These angels have been much diffused, as supporters of shields, and as corbels to support roof-beams, &c. Plain as the Abbey Church at Bath is in its general execution, it has a variety of angels as corbels, for different purposes.

Angel Bracket, Henry VII.'s Chapel, Westminster.

A great number of edifices of this style appear to have been executed in the reign of Henry the Seventh [and Eighth], as the angels so profusely introduced into his own works, and also his badges,—the rose and portcullis,—and sometimes his more rare cognizances, are abundantly scattered in buildings of this style.

Flowers of various kinds continue to ornament cornices, &c., and crockets were variously formed: towards the end of the style those of pinnacles were often very much projected, which has a disagreeable effect; there are many of these pinnacles at Oxford, principally worked in the decline of the style.

[The corbels used to terminate the dripstones in the early

[a] [These remarks of Mr. Rickman on flint and stone panelling were in the Appendix of the third edition, but seem to come more appropriately here.]

part of this style are frequently heads, those of a king and a bishop being the most common. They are generally well carved, and the costume of these heads is often useful as a guide to the date of the building. The tall mitre of the

Crocket, Solihull.

Crocket, Lavenham, Suffolk.

Ante-Chapel, Merton College, Oxford, A.D. 1424.

bishop especially is in general a safe and easy guide; early mitres are always low: it is not until the fifteenth century that they become tall. The heads of kings are supposed to be intended to represent the reigning sovereign, and those of bishops the bishop of the diocese of the time; these heads certainly vary considerably at different periods, and a sort of rude resemblance to the heads on the coins or the great seal of particular kings may be found; but there is the same conventional character at each period, and it is doubtful whether the heads of bishops have any pretence to being portraits.]

[The capitals of pillars in this style are most commonly formed of mouldings only, but in rich buildings they are frequently ornamented with sculpture, either of foliage or figures, generally angels. Devonshire especially abounds with these enriched capitals. The mouldings are more of an angular character than those of the previous styles, and the foliage is also very different, more shallow, and less natural, without either the freedom and boldness of the Early English, or the peculiar crumpled character of the Decorated, and with a certain squareness of outline, which the eye soon detects. The capitals are sometimes formed separately for each shaft, in which case they scarcely differ from those of the shafts of doorways before mentioned. In other cases, and especially in Devonshire, the capitals are continued round the whole cluster of shafts, as at Kenton, so that there is only one large capital to each pillar, instead of four small ones separated by

hollows, as is more commonly the practice in this style. When figures are used they are sometimes lying horizontally

Kenton, Devonshire, c. 1500.

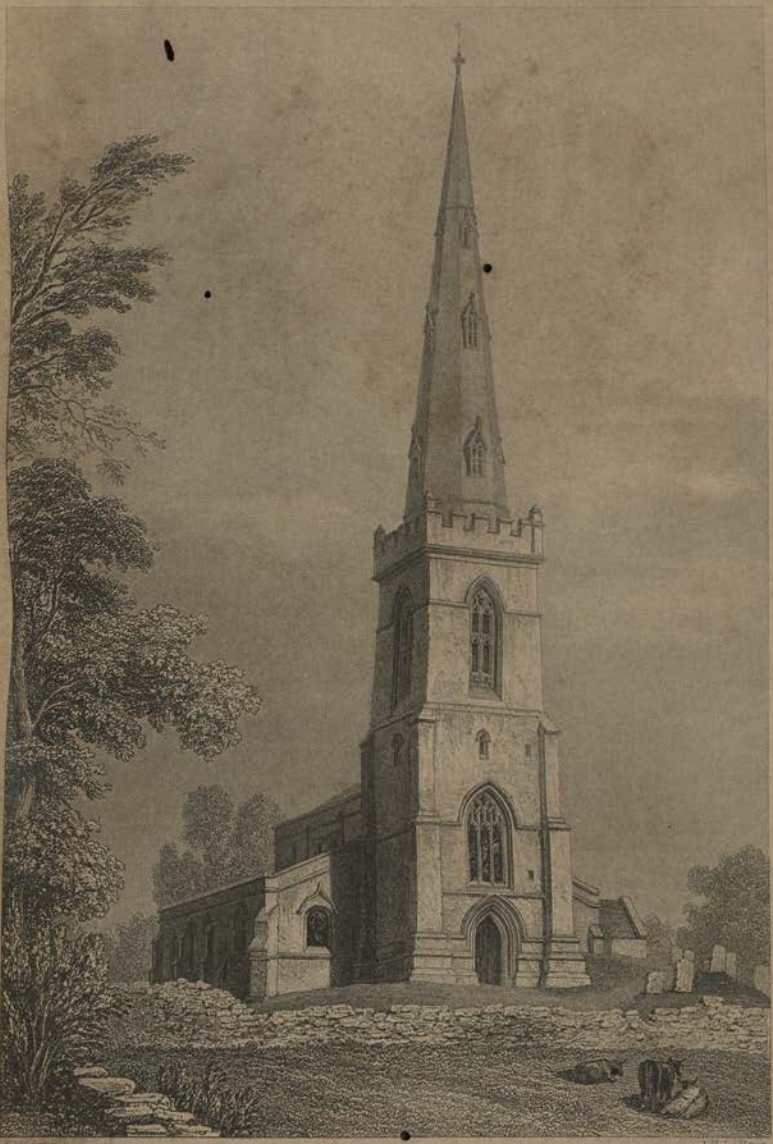
Stoke-in-Teignhead, Devonshire, c. 1500.

in hollow mouldings, in other cases erect, and these sometimes have canopies over them, as at *Stoke-in-Teignhead.*]

Perpendicular English Steeples.

Of these there remain specimens of almost every description, from the plain short tower of a country church to the elaborate and gorgeous towers of Gloucester and Wrexham. There are various fine spires of this style, which have little distinction from those of the last, but their age may be generally known by their ornaments, or the towers supporting them. Almost every conceivable variation of buttress, battlement, and pinnacle is used, and the appearance of many of the towers combines in a very eminent degree extraordinary richness of execution and grandeur of design. Few counties in England are without some good examples; besides the two already mentioned, Boston in Lincolnshire, All Saints in Derby, St. Mary's at Taunton (see p. 275), St. George's, Doncaster, are celebrated; and the plain but excellently proportioned tower of Magdalen College, Oxford, deserves much attention.

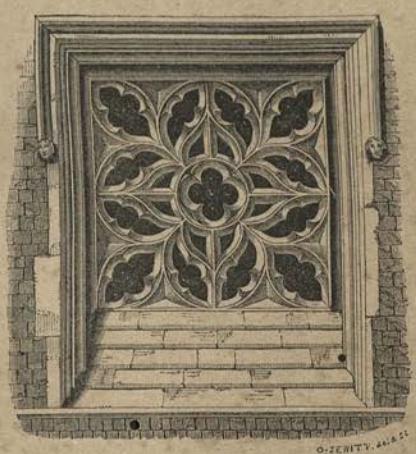
Amongst the smaller churches there are many towers of uncommon beauty, but few exceed Gresford, between Chester and Wrexham; indeed, the whole of this church, both in-



KIRKSTHORPE CHURCH, NORTHAMPTONSHIRE

terior and exterior, is worth attentive examination. Paunton, near Grantham, has also a tower curious for its excellent masonry. There are of this style some small churches with fine octagonal lanterns, of which description are two in the city of York; and of this style is that most beautiful composition, the steeple of St. Nicholas, at Newcastle-upon-Tyne, —a piece of composition equally remarkable for its simplicity, delicacy, and excellent masonic arrangement. Early in this style also is the steeple of St. Michael at Coventry, which, but for the extreme destruction of its ornaments, in consequence of the nature of the stone, would be nearly unequalled. To notice all the magnificent towers of this style would take a volume, but the cathedrals at Canterbury and York must not be omitted. At Canterbury the central tower, which has octagonal turrets at the corners, is a very fine one; and the south-west tower, which has buttresses and fine pinnacles, though in a different style, is little inferior. At York, the centre tower is a most magnificent lantern; its exterior looks rather flat, from its not having pinnacles, which seem to have been intended by the mode in which the buttresses are finished; but its interior gives, from the flood of light it pours into the nave and transepts, a brilliancy of appearance equalled by very few, if any, of the other cathedrals.

[In many towers of this style we find in the middle story, where the ringers' loft is usually situated, an opening for air, which can hardly be considered as a window, since it is often so much filled up with tracery as to give little light, and is not glazed. These have been already mentioned as found occasionally in the Decorated style, and called in Norfolk "sound-holes;" but this name is modern, and seems not so appropriate as air-holes, or tower-lights. They are particularly abundant in the east of England, and much more frequent in the Perpendicular style than in the Decorated, although the tracery is often so much of the flowing character as to appear at first sight like Decorated work. The patterns are, in fact, quite Decorated, and in some cases it is only by the mouldings that their real date can be ascertained.]



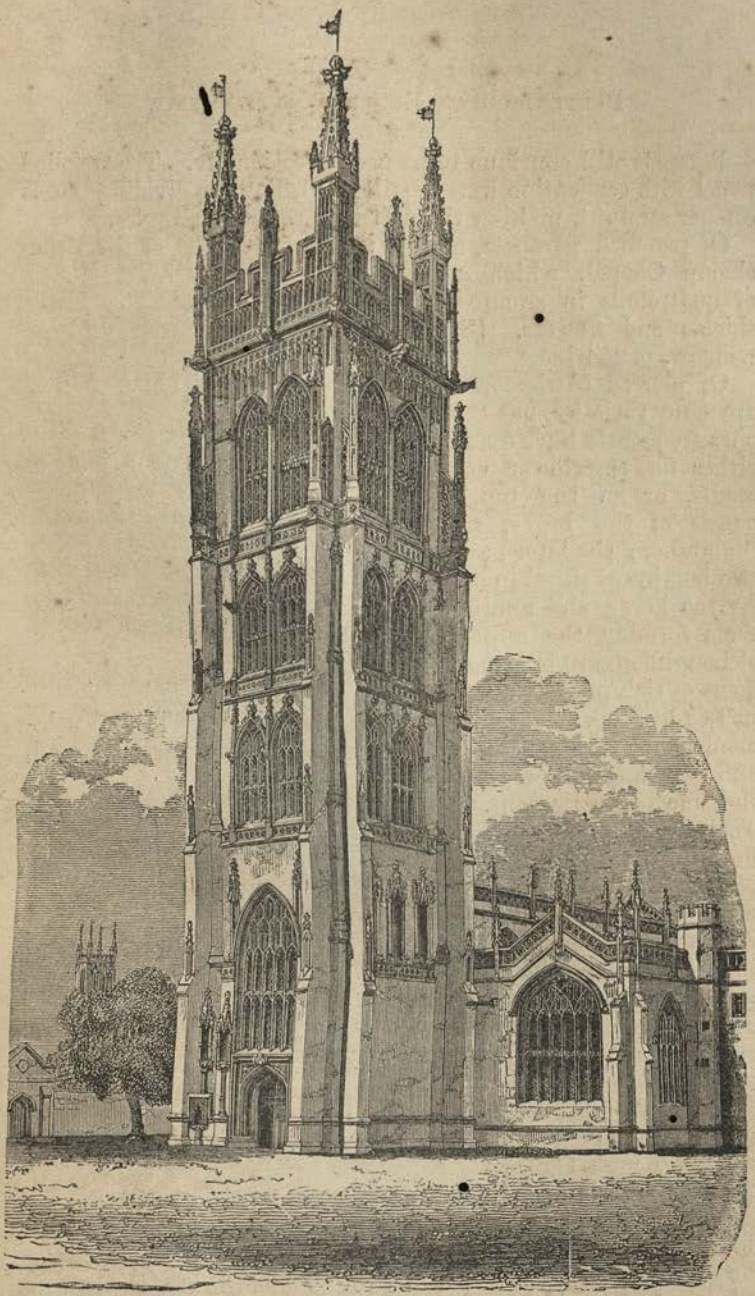
Tower-light, Cromer, Norfolk.

New College, Oxford, A.D. 1400.

Magdalen Church, Oxford, A.D. 1517.

Huish Episcopi, Somerset, c. 1460.

Chipping Campden, Gloucestershire, c. 1500.

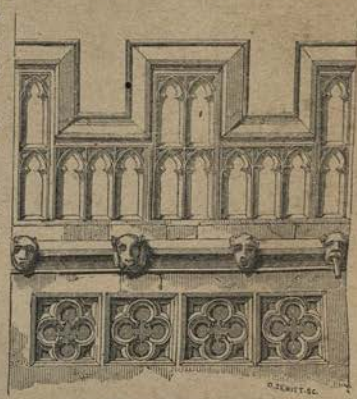


St. Mary's, Taunton, Somerset, c. 1500.

Perpendicular English Battlements.

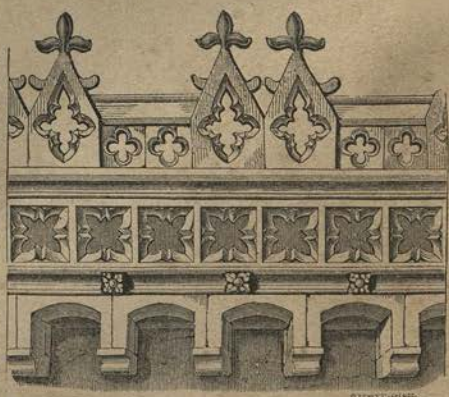
Parapets still continue to be used occasionally. The trefoiled panel with serpentine line is still used, but the dividing line is oftener straight, making the divisions regular triangles.

Of panelled parapets, one of the finest is that of the Beauchamp Chapel, which consists of quatrefoils in squares, with shields and flowers. [See the window, p. 254.]



Tower, Merton College, Oxford.

Of pierced battlements there are many varieties, but the early ones frequently have quatrefoils, either for the lower compartments, or on the top of the panels of the lower, to form the higher; the later have often two heights of panels, one range for the lower, and another over them forming the upper; and at Loughborough is a fine battlement of rich pierced quatrefoils, in two heights, forming an indented battlement. These battlements have generally a running cap-moulding carried round, and generally following the line of battlement. There are a few late buildings which have pierced battlements, not with straight tops, but variously ornamented; such is the tomb-house at Windsor, with pointed upper compartments; and such is the battlement of the eastern addition at Peterborough, and the great battlement of King's College Chapel, Cambridge, and also that most delicate battlement over the lower side-chapels; this is perhaps the most elegant of the kind. Sometimes on the outside, and often within, the Tudor flower is used as a battlement, and there are a few instances of the the use of



Parapet, Cromer, Norfolk.

F. Mackenzie from a Sketch by P.H. Delamotte

J.H. Le Keux sc.

ROOF OF WYMONDHAM CHURCH, NORFOLK.

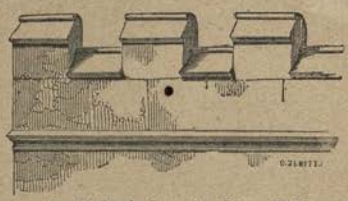
a battlement analogous to it in small works long before; such is that at Waltham Cross.

Of plain battlements there are many descriptions:—

1st. That of nearly equal intervals, with a plain capping running round with the outline.

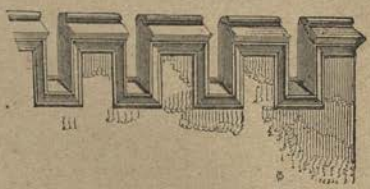
Bishopstone, Wiltshire.

2nd. The castellated battlement, of nearly equal intervals, and sometimes with large battlements and small intervals, with the cap-moulding running only horizontally, and the sides cut plain.



St. Michael, Spurrier Gate, York.

3rd. A battlement like the last, with the addition of a moulding which runs round the outline, and has the horizontal capping set upon it.



4th. The most common late battlement, with the cap-moulding broad, of several mouldings, and running round the outline, and thus often narrowing the intervals, and enlarging the battlement. To one or other of these varieties most battlements may be reduced; but they are never to be depended on alone, in determining the age of a building, from the very frequent alterations they are liable to.

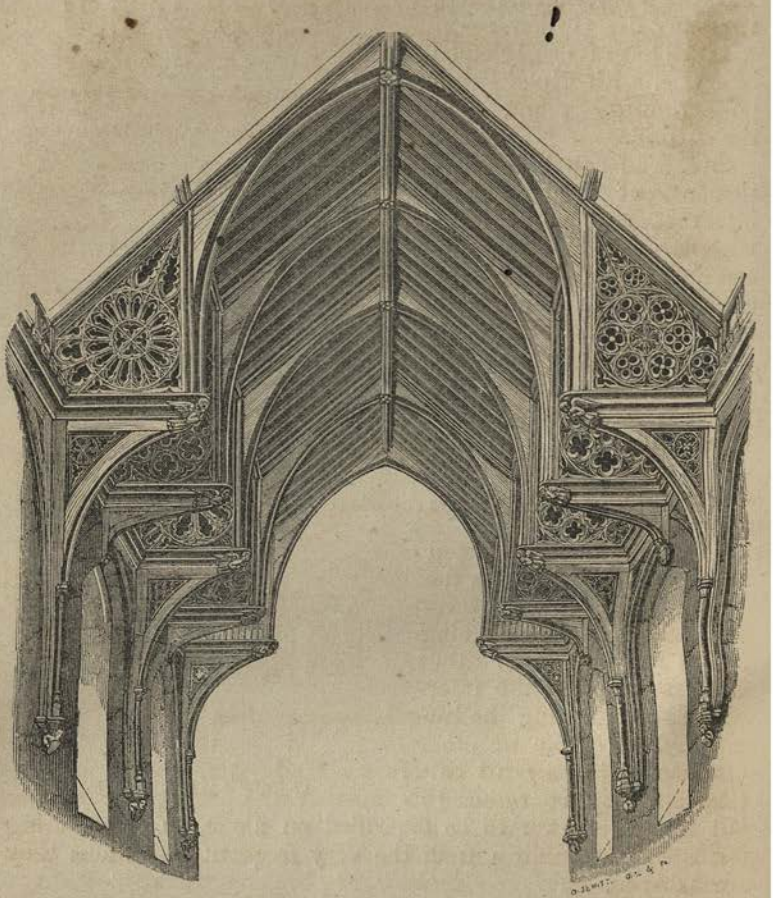
St. George's Chapel, Windsor.

Perpendicular English Roofs.

These may be divided into three kinds; first, those open to the roof framing, as at Trunch; second, those ceiled flat or nearly so; and thirdly, the regular groined roof.

Of the first kind are those magnificent timber roofs, of which Westminster Hall is one of the finest specimens. The beams, technically called *principals*, are here made into a sort of trefoil arch, and the interstices of the framing filled with pierced panellings; there are also arches from one principal

to another. Crosby Hall, in Bishopsgate-street, is another roof of this description, as is the hall of Christ Church,

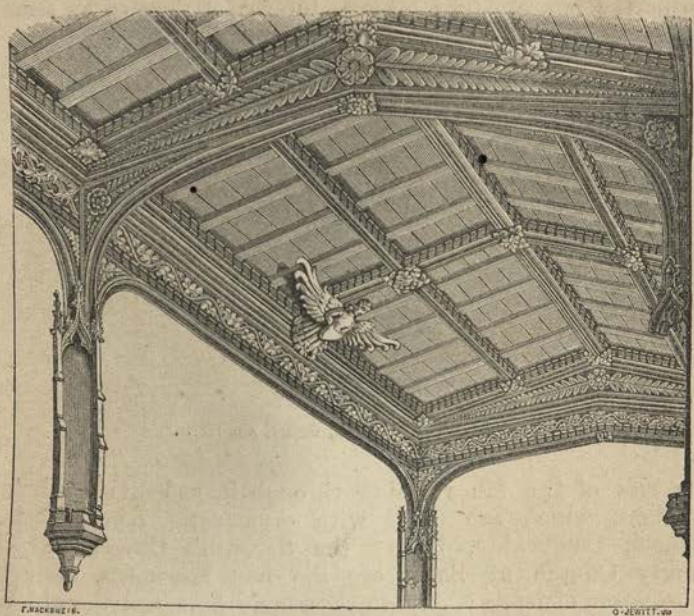


Roof, Trunch, Norfolk, c. 1500.

Oxford, and many others; this roof is not often found in churches.

The second is common in churches, and is the Perpendicular ordinary style of ceiling, rich, though easily constructed; a rib crossed above the pier, with a small flat arch, and this was crossed by another in the centre of the nave, and the spaces thus formed were again divided by cross ribs, till reduced to squares of two or three feet: and at each intersection, a flower, shield, or other ornament was placed. This roof was sometimes in the aisles made sloping, and occa-

sionally coved. In a few instances, the squares were filled with fans, &c., of small tracery. A variety of this roof, which is very seldom met with, is a real flat ceiling, like the ordinary domestic ceiling of the present day; of this, the post room at Lambeth Palace offers one specimen, and

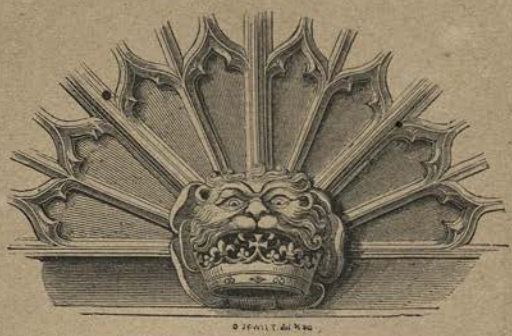


Rushden, Northamptonshire, c. 1500.

a room attached to St. Mary's Hall, at Coventry, another; both these have small ribs crossing the ceiling, and dividing it into several parts. At Coventry, the intersection of these ribs in the centre, and their spring from the moulding, which runs round from the side walls, are ornamented with carvings.

The third, or groined roof, is of several kinds. Of this it may be well to notice, that the ribs in this style are frequently of fewer mouldings than before, often only a fillet and two hollows, like a plain mullion. We see in the groined roofs of this style almost every possible variety of disposition of the ribs, and in the upper part of the arch they are in many instances feathered; and these ribs are increased in the later roofs, till the whole is one series of net-work, of which the roof of the choir at Gloucester is one of the most complicated specimens. The late monumental chapels and statuary niches mostly present in their roofs very complicated tracery.

We now come to a new and most delicate description of roof, that of *fan tracery*, of which probably the earliest, and certainly one of the most elegant, is that of the cloisters at Gloucester. In these roofs, from the top of the shaft springs a small fan of ribs, which doubling out from the points of the panels, ramify on the roof, and a quarter or half-circular rib forms the fan, and the lozenge interval is formed by some of



Christ Church Hall, Oxford, A.D. 1528.

the ribs of the fan running through it, and dividing it into portions, which are filled with ornament. King's College Chapel, Cambridge, Henry the Seventh's Chapel, and the Abbey Church at Bath, are the best specimens, after the Gloucester cloisters; and to these may be added the aisles of St. George's, Windsor, and that of the eastern addition to Peterborough. To some of these roofs are attached pendants, which, in Henry the Seventh's Chapel, and the Divinity School at Oxford [see Plate], come down as low as the springing-line of the fans.

The roof of the nave and choir of St. George's, Windsor, is very singular and perhaps unique. The ordinary proportion of the arches and piers is half the breadth of the nave; this makes the roof compartments two squares, but at Windsor the breadth of the nave is nearly three times that of the aisles, and this makes a figure of about three squares. The two exterior parts are such as, if joined, would make a very rich, ribbed roof; and the central compartment, which runs as a flat arch, is filled with tracery panels, of various shapes, ornamented with quatrefoils, and forming two halves of a star; in the choir, the centre of the star is a pendant. This roof is certainly the most singular, and perhaps the richest in effect of any we have; it is profusely adorned with bosses, shields, &c.

ST PETER'S MANCROFT _ NORWICH.

There still remains one more description of roof, which is used in small chapels, but not common in large buildings. This is the arch-roof; in a few instances it is found plain, with a simple ornament at the spring and the point, and this is generally a moulding with flowers, &c., but it is mostly panelled. Of this roof, the nave of the Abbey Church at Bath is a most beautiful specimen. The arch is very flat, and is composed of a series of small rich panels, with a few large ones at the centre of the compartments formed by the piers. The roofs of the small chapels, on the north side of the Beauchamp Chapel, at Warwick, are also good examples; and another beautiful roof of this kind is the porch to Henry the Seventh's Chapel; but this is so hidden, from the want of light, as to be seldom noticed.

The ribbed roofs are often formed of timber and plaster, but are generally coloured to represent stone-work.

There may be some roofs of different arrangements from any of these; but in general they may be referred to one or other of the above heads.

Perpendicular English Fronts.

The first to be noticed of these, and by far the finest west front, is that of Beverley Minster, a building much less known than its great value merits it should be. What the west front of York is to the Decorated style, this is to the Perpendicular, with this addition, that in this front nothing but one style is seen—all is harmonious. Like York Minster, it consists of a very large west window to the nave, and two towers for the end of the aisles. This window is of nine lights, and the tower windows of three lights. The windows in the tower correspond in range nearly with those of the aisles and clerestory windows of the nave; the upper windows of the tower are belfry windows. Each tower has four large and eight small pinnacles, and a very beautiful battlement. The whole front is panelled, and the buttresses, which have a very bold projection, are ornamented with various tiers of niche-work, of excellent composition and most delicate execution. The doors are uncommonly rich, and have the hanging feathered ornament; the canopy of the great centre door runs up above the sill of the window, and stands free in the centre light, with a very fine effect. The gable has a real tympanum, which is filled with fine tracery. The east front is fine, but mixed with Early English. The west fronts of Winchester, Gloucester, Chester, Bath, and Windsor, are all of this style, and all of

nearly the same parts,—a great window and two side ones, with a large door and sometimes side ones; Chester has only one side window. Though in some respects much alike, they are really very different. Winchester has three rich porches to its doors; Gloucester a very rich battlement, with the canopy of the great window running through it; Chester a very fine door with niches on each side; Bath, a curious representation of Jacob's dream, the ladders forming a sort of buttresses, and angels filling the space about the head of the great window; Windsor is plain, except its noble window and beautiful pierced parapet and battlements: but it is curious that in all these examples the nave is flanked by octagonal towers; at Winchester and Gloucester, crowned with pinnacles; at Chester and Windsor with ogee heads, and at Bath by an open battlement. The ends of King's College Chapel, Cambridge, are nearly alike, but that one has a door and the other not; these also are flanked with octagonal towers, which are finished with buttresses, pinnacles, and an ogee top. Of east ends, York is almost the only one which preserves the whole elevation, and this is the richest of all; it is highly ornamented with niches in the buttresses, and has octagonal turrets which finish in very tall pinnacles, of a size equal to small spires, but which, from the great elevation of the front, do not appear at all too large. Of small churches, the west end of St. George's, Doncaster, and Trinity Church, Hull, are fine examples; as are the east ends of Louth Church in Lincolnshire, and Warwick Church, as well as its beautiful companion the Beauchamp Chapel.

[It is remarkable that scarcely any distinction can be drawn between the fronts of the earliest and the latest examples of this style. The west front of Winchester Cathedral, and the east front of Warwick Church mentioned here amongst the last, are in actual date among the earliest, being built in the time of Richard the Second, as recorded, and as farther shewn, in the instance of Warwick, by the tomb of the founder standing in the middle of the chancel, the details of which agree with those of the east front. The Beauchamp Chapel follows this a few years later in actual date, but scarcely later in style, for the east front of the chancel is one continual series of panels. The west front of St. George's, Windsor, is of the time of Edward the Fourth. The west fronts of Bath Abbey Church, and King's College Chapel, are of the time of Henry the Eighth, yet the design of all of them is to a great extent the same, a continual series of panels.]

Perpendicular English Porches.

Of these there are so many that it is no easy matter to choose examples, but three may be noticed: first, that attached to the south-west tower of Canterbury Cathedral, which is covered with fine niches; secondly, the south porch at Gloucester, which has more variety of outline, and is nearly as rich in niches; the third is the north porch at Beverley, and this is, as a panelled front, perhaps unequalled. The door has a double canopy, the inner an ogee, and the outer a triangle, with beautiful crockets and tracery, and is flanked by fine buttresses breaking into niches, and the space above the canopy to the cornice is panelled; the battlement is composed of rich niches, and the buttresses crowned by a group of four pinnacles. The small porches of this style are many of them very fine, but few equal those of King's College Chapel, Cambridge.

[The west porches of Winchester Cathedral are very remarkable, especially on account of their early date for this style; they are said to be part of the work of Bishop Edington, and the vaulting is rather of transitional detail, though the general aspect is decidedly Perpendicular.

There is frequently a room over the porch, the use and name of which is much disputed; it is now commonly called the Parvise, but this is entirely a modern and erroneous application of that name; the *parvis* in French is a term still in use for the open space around the principal entrance of a cathedral or large church: for instance, the space in front of the north transept at Rouen is called the Parvis.

The original use of this chamber is not clear; in some cases it seems to have been intended and used for the parish muniment-room, and in the time of James I. it was often converted into the place for a parish library; in some instances there is an original fire-place and chimney to this chamber, and it is supposed to have been the residence of a recluse—a purpose to which the room over the vestry on the north side of the chancel was also applied.

Many fine gatehouses of this style have been preserved in various parts of the country. The gatehouse is the portion most commonly preserved of our ancient abbeys or other monastic establishments, and also of the houses of the nobility and gentry of the fifteenth and sixteenth centuries.]

Perpendicular English Fonts.

The fonts of this style are very numerous, and of all sorts of workmanship, from the roughest description to that most elaborate specimen at Walsingham Church in Norfolk. To some of these remain font-covers of wood, of which a few are composed of very good tabernacle-work.

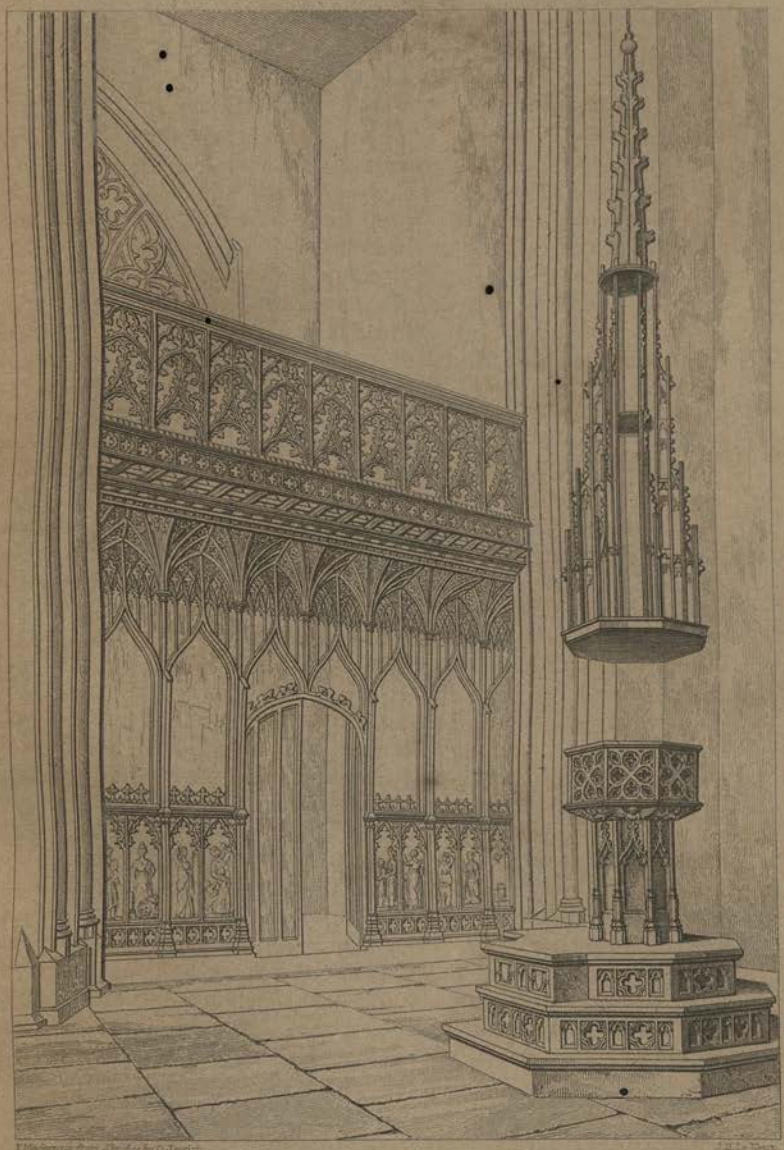
[The fonts are generally raised upon steps, when in their original position, and these steps are sometimes richly ornamented with panelling. The fonts themselves are also most commonly panelled, and the panels are often filled with sculpture, representing the Evangelistic symbols, the seven sacraments of the Roman Catholic Church, the emblems of the Passion, angels bearing shields, heraldic and other devices. The bowl is frequently supported by angels, and round the stone are figures under canopies, or lions.

These rich Perpendicular fonts are particularly abundant in Norfolk and Suffolk, but they are also common in other parts of England, especially in Somersetshire and Devonshire. At Trunch in Norfolk the font is placed in a kind of baptistery of rich Perpendicular wood-work; and at St. Peter Mancroft, Norwich, is another example, similar but not so fine, and much mutilated.]

It must not be supposed from the rich examples given on the opposite page, that Perpendicular fonts are usually of this rich character; they are very numerous, and many of them are as plain as possible. But fonts form a distinct subject, on which two valuable works have been written: the first [b] with numerous copper-plate engravings. The other [c] published some years afterwards, chiefly under the direction of Mr. Thomas Combe, has a large number of very fine woodcuts by Orlando Jewitt, by whom most of the woodcuts in this work were also executed, and who was quite unrivalled as a wood-engraver: nor is it probable that we shall ever again have such woodcuts. Photography and photo-engravings now take their place in public estimation, but these good woodcuts often give a better idea of the originals than the photograph does.

[b] A series of Ancient Baptismal Fonts chronologically arranged, drawn by F. Simpson, junr., engraved by R. Roberts, London, 1828, royal 8vo.

[c] Illustration of Baptismal Fonts, with an Introduction by F. A. Paley, London, 1844, 8vo.



GALLERY & FONT IN WORSTED CHURCH. NORFOLK.

Wymondham, Norfolk, c. 1500.

East Dereham, Norfolk, c. 1500.

Of the Perpendicular English Style.

The appearance of Perpendicular buildings is very various, so much depends on the length to which panelling, the great source of ornament, is carried. The triforium is almost entirely lost, the clerestory windows resting often on a string which bounds the ornaments in the spandrels of the arches, but there is not unfrequently under these windows, in large buildings, a band of sunk or pierced panelling of great richness.

Of this style so many buildings are in the finest preservation, that it is difficult to select; but, on various accounts, several claim particular attention. The choir at York is one of the earliest buildings; indeed it is, in general arrangement, like the nave, but its ornamental parts, the gallery under the windows, the windows themselves, and much of its panelling in the interior, are completely of Perpendicular character, though the simple grandeur of the piers is the same as the nave. The choir of Gloucester is also of this style, and most completely so, for the whole interior is one series of open-work panels laid on the Norman work, parts of which are cut away to receive them; it forms a very ornamental whole, but by no means a model for imitation.

Of the later character are three most beautiful specimens, King's College Chapel, Cambridge, Henry the Seventh's Chapel, and St. George's, Windsor; in these, richness of ornament is lavished on every part, and they are particularly valuable for being extremely different from each other, though in many respects alike. Of these, undoubtedly St. George's, Windsor, is the most valuable, from the great variety of composition arising from its plan; but the roof and single line of wall of King's College Chapel, Cambridge, deserves great attention, and the details of Henry the Seventh's Chapel will always command it, from the great delicacy of their execution.

Of small churches, there are many excellent models for imitation, so that in this style, with some care and examination, scarcely anything need be executed but from absolute authority. The monumental chapels of this style are peculiarly deserving attention, and often of the most elaborate workmanship.

The castellated remains of this style are generally much altered, to render them habitable: parts of Windsor Castle are good; the exterior of Tattershall Castle, in Lincolnshire, remains nearly unaltered.

[The houses of this style which remain to us in a nearly perfect state, so far, at least, as the exterior is concerned, are still numerous, though they are disappearing every year; these

houses are in general very slightly fortified, and in the late examples the fortifications appear to be intended more for show than for use. Somersetshire is the richest county for houses of this class; Dorsetshire and Wiltshire also are rich in them, and they are scattered about in other parts of the country. A number of them are engraved in the third volume of the "Domestic Architecture of the Middle Ages[d]," and detailed drawings, with plans of several of them, are contained in Pugin and Walker's "Examples of Gothic Architecture."

George Inn, Glastonbury.

The "George" Inn at Glastonbury is a well-known example of a Domestic building of this style, with a panelled front, and

[d] Some account of Domestic Architecture in England, from the Conquest to the end of the thirteenth century, with numerous illustrations from existing remains from original drawings, by T. Hudson Turner, second edition, Oxford, 1877, 8vo. With an Introduction from Edward I., to Henry VIII., by the Editor of the Glossary of Architecture, in three volumes, 8vo.

a bay-window of two stories resting on a substructure. There is also a fine inn, or hostelry, of this style at Grantham, in Lincolnshire; indeed, the old hostelries of the fifteenth century are not uncommon in many parts of England. The houses of the abbots and priors of the monasteries have frequently been preserved and turned into gentlemen's houses, now generally degenerated into farm-houses.

The Deanery at Wells is a very fine house of this style; the exterior is nearly perfect, and the interior only disguised by modern partitions, which could easily be removed.

At Muchelney, the abbot's house is nearly perfect, and a fine example of a nobleman's house of the time of Henry VII. and VIII. In the same parish is a small vicarage-house of the same period, quite complete, with the hall, the cellar, and the solar, and on the opposite side of the passage, or screens, the kitchen and offices, but all on a small scale—a diminutive gentleman's house.

At South Petherton is a fine manor-house of the time of Henry VI., in which the arrangement is more in accordance with modern usages, having a dining-room with a drawing-room over it, with a magnificent bay-window of two stories; it is quite complete, even to the timbers, but these are in a very dilapidated state from neglect.

Crosby Hall is a well-known example of a merchant's house of this style, and St. Mary's Hall at Coventry is another, remarkably complete, with its kitchen and offices, and small apartments, as well as the great hall. The Guildhall in London retains its original walls and lower chamber of this style, but the great hall was long spoiled by a modern roof. It has been restored in very good taste.

The abbot's house at Wenlock, in Shropshire, is a very complete and curious example; the arrangement here also is more like the modern custom—a house of two stories without any great hall.

Most of the engravings of Medieval Houses in the work mentioned on the previous page, are from the excellent drawings of Mr. William Twopeny, who was not only one of the best architectural draughtsmen of his time, but also one of the best-informed antiquaries, particularly on this special subject. He was the first person to call attention to the peculiar class of early churches now commonly called Anglo-Saxon, but he always said, that the more numerous they are, the less likely they are to be earlier than 1000, and he considered them to be almost entirely of the eleventh century, and belonging as much to the Danish settlers, as to the Anglo-Saxons, or English as we are taught to call them.

HISTORICAL APPENDIX TO THE PERPENDICULAR ENGLISH STYLE.

RECORDS OF BUILDINGS DURING THE REIGN OF RICHARD II., A.D. 1377—1399.

Arms and Badges of Richard II.

A.D. 1377. The tomb of Edward III. in Westminster Abbey. The style is Perpendicular, but early in the style; the canopy has a panelled parapet surmounted by a row of the Tudor-flower ornament[a].

Head of Edward III., from his Tomb.

A.D. 1377. Shirburn Castle, Oxfordshire, built by Martin de l'Isle. The outer walls are nearly perfect, and are early Perpendicular; the interior is entirely modernized.

A.D. 1378—1411. Canterbury Cathedral; the nave and western transepts rebuilt in the Perpendicular style, with panelling[b]. (See one bay of it, p. 259.)

A.D. 1380. Bolton Castle, in Wensleydale, Yorkshire, built by Richard le Scrope, Lord Chancellor, who obtained the royal licence to crenellate it in this year. The walls are nearly perfect, and it is a very fine and lofty building in a mixed style.

A.D. 1380. Couling Castle, Kent, built by John de Cobham, who obtained the royal licence to crenellate his manor-house (*mansum*

[a] For engravings, see Blore's "Monumental Remains," Neale's "Westminster Abbey," &c.

[b] See Professor Willis's "Architectural History," pp. 117—123; and for engravings, Britton's "Cathedrals," Murray's "Handbook," &c.

manerii) at this date. The walls of the gatehouse remain nearly perfect.

A.D. 1380 ——. Canterbury.—Holy Cross Church, rebuilt on a new site[c]. This church contains a mixture of the Decorated and Perpendicular styles.

A.D. 1380—1407. The chapter-house of Howden, Yorkshire. Henry Smith, clerk, prebendary of this church, bequeaths in this year 10*l.* to the fabric of the chapter-house[d]. This work and the tower were carried on from 1389 to 1407 by Walter Skirlawe, Bishop of Durham[e]. This chapter-house is octagonal, of Perpendicular date, but early in the style; it is unroofed, but the walls and details are nearly perfect. (See Plate.)

A.D. 1380. A column in the south aisle of Ropsley Church, near Grantham, in Lincolnshire, has this inscription on it:—

Esta colūna facta aū hm̄. Sti Michīs anno Dn̄i M°. C.C.C.°. L.XXX. et nom̄ factoris Thomas Litle de Corby.

The details of this column are Decorated, but it is inserted under an Early English arch.

A.D. 1380—1386. New College, Oxford, built by William of Wykeham, "laying the first stone of the same himself, March 5, 1379 [1380], and dedicating it unto the honor of God and the blessed virgin Mary. Being finished, the first warden and fellowes all together took possession of it April 14, 1386, at the third hour [i.e. nine o'clock] in the morning[f]."

A.D. 1380—1401. The choir of Campden Church, in Gloucestershire, rebuilt by William Greville, woolstapler, who is buried in the chancel, where a fine brass representing him and his wife is still to be seen. The nave and tower are later.

A.D. 1381. The tomb of Thomas Hatfield, Bishop of Durham, in his cathedral[g].

A.D. 1381—1396. Mepham or Meopham Church, in Kent, repaired and in a great degree rebuilt by William Courtenay, Archbishop of Canterbury[h].

A.D. 1381—1396. Saltwood Castle, Kent, enlarged by William Courtenay, Archbishop of Canterbury[i]. The fine gatehouse is of this period.

A.D. 1381—1391. St. Mary's Church at Warwick rebuilt by Thomas Beauchamp II., Earl of Warwick, in execution of the will of Thomas I., his father. The chancel of this period remains, and is

[c] Somner's "Canterbury," p. 168; and Appendix, p. 87.

[d] *Test. Ebor.* Surtees Society.

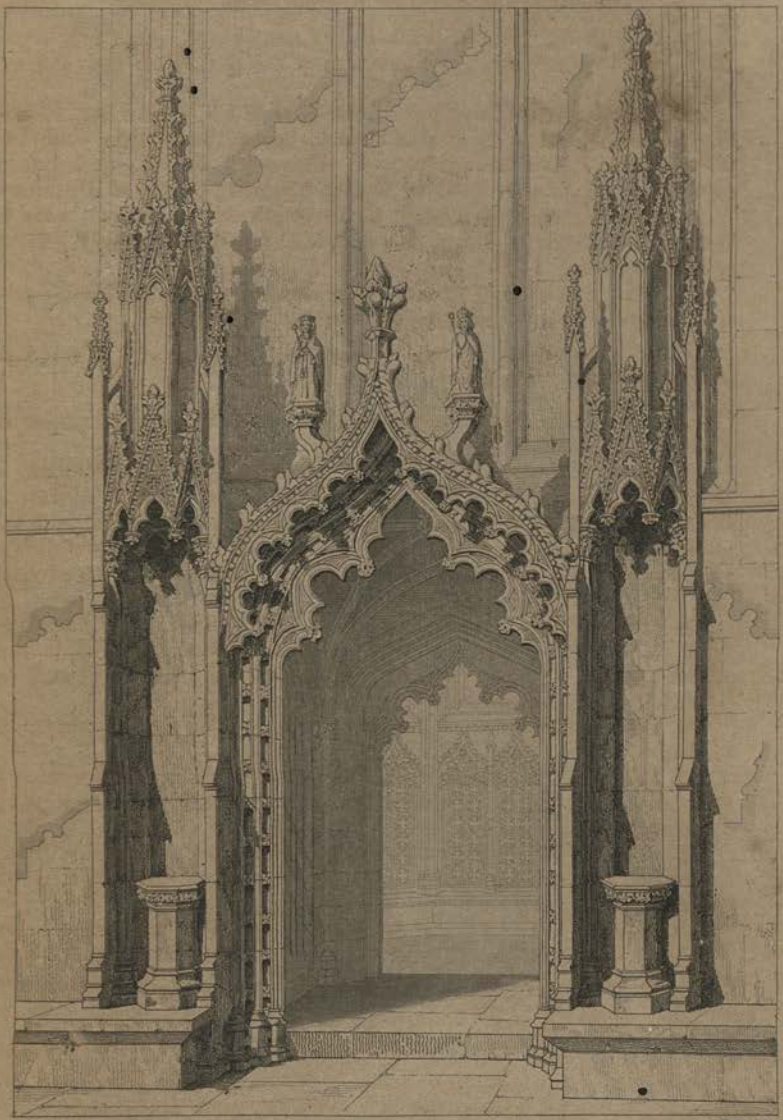
[e] "Construxit etiam Campanile de Houldon in comitatu Eboracensi, summæ magnitudinis, quod quidam pro incolis ejusdem loci de Houldon, si fortuito aquarum inundatio eveniret, tanquam refugium fecit, magnos sumptus in reparatione predictæ ecclesiæ effundebat; ubi quoque domum capitularem perpulchram, eidem ecclesiæ conjunctam, construxit."—*Hist. Dunelm. Script. tres*, p. 144.

[f] Godwin's "Catalogue of the Bishops of England," p. 186; and Lowth's "Life of William of Wykeham," pp. 181, 182.

[g] See Blore's "Monumental Remains," No. 14.

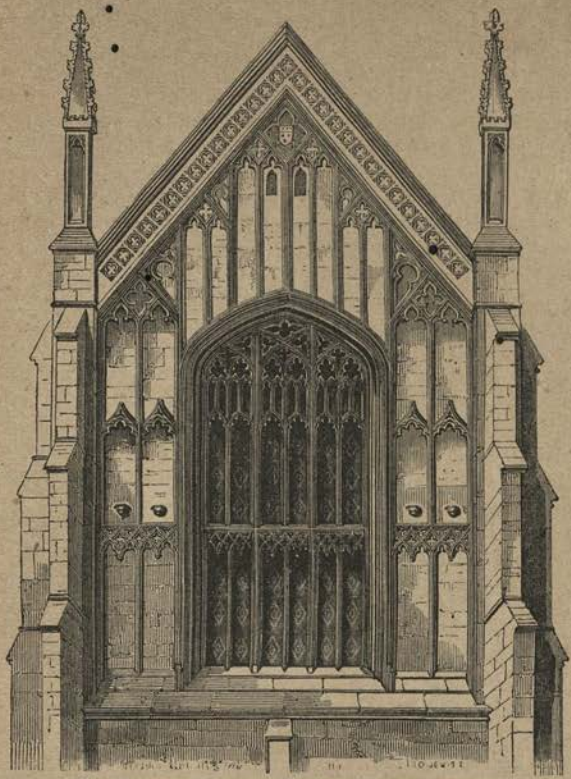
[h] Godwin's "Catalogue of the Bishops of England," p. 106.

[i] Hasted's "Hist. of Kent," iii. 405.

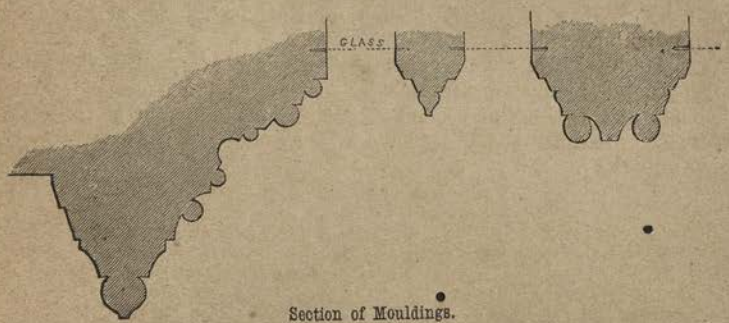


ENTRANCE TO THE CHAPTER HOUSE, HOWDEN.

early Perpendicular[k]; and the tomb of Thomas Beauchamp, Earl of Warwick, and his Countess, remain in the middle of the choir[l].



East Window of Chancel, St. Mary's Church, Warwick.



Section of Mouldings.

[k] Dugdale's "Warwickshire," p. 288; "Notices of the Churches of Warwickshire;" and "Archæol. Journ.," ii. 109—112.

[l] See Dugdale's "Warwickshire," p. 283; Gough's "Sepulchral Monuments;" and Blore's "Monumental Remains."

A.D. 1381—1412. The cloisters of Gloucester Cathedral, completed within this period by Abbot Walter Froucester. They had been commenced, and carried as far as the door of the chapter-house, by his predecessor Thomas de Horton, who resigned his office in 1377, and died soon afterwards [m].

A.D. —— 1381. Gisburne Priory, Yorkshire. William Lord Latimer in this year directs his executors to complete the vaulting of the north aisle of this church as he had begun it, and bequeaths 500 marcs to build a bell-tower [n]. The ruins of this priory are chiefly Decorated [o].

A.D. 1382—1388. Thornton Abbey, Lincolnshire. The abbot and convent obtained this year the royal licence to crenellate "a certain new house" there in 1382; without doubt the beautiful gatehouse, which still remains quite perfect, and of which we have given engravings and some account of the architectural details at pp. 227, 228. The licence is repeated on the Rolls six years afterwards, probably when it was completed. (See Plate.)

A.D. 1385. Bodiam, or Bodyam Castle, Sussex, built by Sir Edward Dalynrigge, who obtained the royal licence this year. It is described in the Roll, both as the family manor-house and as a castle for defence of the coast against invaders. The walls are nearly perfect, and it is a fine example of a castle in the early Perpendicular style, with most of the offices remaining.

A.D. 1385. Donington Castle, Berkshire, built by Richard Alberbury, as shewn by the licence to crenellate it. The shell of the gatehouse remains. and is fine early Perpendicular.

A.D. 1386. Etchingham Church, Sussex, built by William, first Baron of Etchingham [p]. "It is a curious church with a tower in the centre, partly Decorated, with some good windows, and partly Perpendicular."

A.D. 1387—1393. Winchester College, built by Bishop William of Wykeham. The foundation-stone was laid on the 26th of March, 1387, and on the 28th of March, 1393, the warden and society made their solemn entrance into the buildings [q].

A.D. 1389—1407. The central tower or lantern of York Cathedral, built by Walter Skirlawe, Bishop of Durham [r]. It is fine early Perpendicular.

A.D. 1390—1392. The great east window of Exeter Cathedral reconstructed by Bishop Bitton, who remodelled the Norman work in the choir at this time, and changed entirely the apparent style to the Decorated, though the Norman walls remained. This window is Perpendicular [s].

[m] *Monasticon*, vol. i. p. 542; and Britton's "Hist. of Gloucester Cath.," pp. 26, 27, Pl. xiv.

[n] *Test. Ebor.*, Surtees Society.

[o] The east end is engraved in *Mon. Ang.*, vol. vi.

[p] "Ecclesiologist," Oct. 1857.

[q] Godwin's "Catalogue of the Bishops of England," p. 186; and Lowth's "Life of William of Wykeham," p. 191.

[r] "Hic etiam magnam partem campanilis vulgo *Lantern* Minsterii Eboracensis construxit, in medio cujus operis arma sua posuit."—*Hist. Dunelm. Script. tres*, p. 144.

[s] Britton's "Hist. of Exeter Cathedral," p. 95; and Freeman's "Architectural History" of this cathedral, from the Fabric Rolls and the Acts of the Chapter.

E. Mackenzie. Etched by J.H. Le Keux

THORNTON ABBEY.

WEST SIDE OF GATEWAY.

A.D. 1390—1400. The chancel of Balsham Church, in Cambridgeshire, built and "stalled with twenty-one stalls of good oak," by John Sleford, rector, who died in 1400, and was buried in the middle of it, under a slab with his figure, and the following inscription engraved on a brass plate:—

Johannes Sleford dictus rector mundoq. relictus,
Bursa non strictus, jacet hic sub marmore pictus,
Fautor iustorum constans, ultor viciorum,
Quem rex Edwardus dilexerat, ad mala tardus.
Gardrobam rexit illius dum bene vixit,
Ecclesiam struxit hanc, nunquam postea luxit.
Hec fecit stalla, large fundensque metalla[t].

This church is a mixture of the Decorated and Perpendicular styles[u].

A.D. 1391—1411. The chapter-house at Canterbury repaired and partly rebuilt by Prior Thomas Chillenden, with the assistance of the Archbishops William Courtenay and Thomas Arundel[x]. The name of Prior Chillenden is on the great western window, which was probably constructed by him. The arms of Archbishops Courtenay and Arundel are also in some parts of the stone-work.

A.D. 1392. Penshurst, Kent. A licence to crenellate the manor-house was granted in this year to John Devereux. Another licence had previously been granted in 1341 to John de Pulteney, and there is some doubt as to which period belongs the fine baronial hall, which remains perfect, and is by far the finest part of the house; the style seems rather to belong to the former period[y].

A.D. 1392. Wardour Castle, Wiltshire, built by John Lord Lovell, as his manor-house. The walls are nearly perfect, and very fine early Perpendicular; they are unusually lofty, and quite contradict the popular idea that medieval houses were always low.

A.D. 1394. The tomb of Sir John Hawkwood, in Sible Hedingham Church, Essex[z].

Heads of Richard II. and Queen Anne of Bohemia, from their Tomb.

A.D. 1394. The tomb of King Richard II., and Anne his queen, in Westminster Abbey Church, erected for both by Richard himself

[t] Pegge's "Sylloge," p. 109; Blomefield's *Collect. Cantab.*, p. 202; and Lysons' *Magna Britannia*, vol. ii. pt. i. p. 85. Lysons says he died in 1401.

[u] See "Archit. Topography, Camb.," No. 144.

[x] Britton's "Hist. of Canterbury Cathedral," p. 38, Pl. xv.

[y] For an engraving of this hall see "Dom. Arch.," vol. ii. p. 378, and the interior as the frontispiece to the same volume; see also Nash's "Mansions of the Olden Time."

[z] Gough's "Sepul. Monum.," vol. i. p. 153.

at the death of his wife. The gilding alone of the two bronze figures placed upon it is recorded to have cost upwards of four hundred marcs[a].

A.D. 1394—1410. The nave and aisles of Winchester Cathedral remodelled, (with the exception of the portion begun by Bishop Edington, as mentioned under A.D. 1360,) by Bishop William of Wykeham, who dying in 1404, before the works were entirely finished, left a large sum of money to be applied for their completion[b].

A.D. 1395 ——. Maidstone College and Church, in Kent, built by William Courtenay, Archbishop of Canterbury, on the site of the old hospital founded there in 1260 by Archbishop Boniface[c].

A.D. —— 1396. Colmouth Church, Bedfordshire, built by Gerard Braybrook, knight, Lord of Woodhull, described as just finished and ready for consecration in Bishop Buckingham's *Memoranda*, fol. 430, in the bishop's registry at Lincoln. The church is in the Perpendicular style, consisting of chancel and nave without aisles, and west tower with a lofty spire, and an original vestry on the north side of the chancel.

A.D. 1397—1399. Westminster Hall repaired. The walls were carried up two feet higher; the windows altered; a stately porch and a new roof constructed, according to the design of Master Henry Zeneley[d].

A.D. 1396 and 1398. Penrith Castle, Cumberland. A licence to crenellate his house here was granted to William Strickland in the former year, and to make additions to it in the latter. It is described as in the marches of Scotland. There are some ruins of it, but not very important.

A.D. 1398. The abbot and convent of Chester obtain the royal licence to crenellate their manor-houses of Ince, Saighton, and Sutton. Of the first there are considerable remains; the walls of the hall are perfect. Of the second there are also portions of this date, but part is earlier, including a very elegant gatehouse. At Sutton there are also some remains, now a farm-house. This licence is repeated in the 11th Henry IV., A.D. 1410, probably when the buildings were completed.

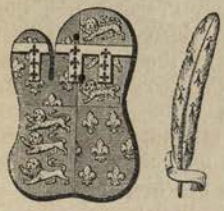
[a] Smith's "History of Westminster Abbey," vol. i. p. 206.

[b] Lowth's "Life of William of Wykeham," pp. 210—214.

[c] Godwin's "Catal. of the Bishops of England," p. 106; *Monasticon*, vol. vi. p. 1394; and Hasted's "Hist. of Kent," vol. ii. p. 214, and vol. iv. p. 724.

[d] Smith's "Antiquities of Westminster," p. 53.

HOUSE OF LANCASTER, A.D. 1399—1460.



Arms and Badge of John of Gaunt.

Collar of Henry IV.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY IV., A.D. 1399—1413.

A.D. 1399—1401. Headon Church, Yorkshire. The central tower built by Hugh de Hedon, treasurer of York Minster [e]. It is a lofty and fine Perpendicular tower.

A.D. 1401—1411. Tong Church, Shropshire, rebuilt by Isabel, widow of Sir Fulke Penbrugge [f]. It is a fine cruciform church, with a central tower and spire, the whole of early Perpendicular character, except a small portion of the south aisle of the nave, which belongs to an earlier church. The chancel retains the fine early woodwork.

South Aisle, Tong Church, A.D. 1401—1411.

A.D. 1401. Carlisle Cathedral. The north transept rebuilt by Bishop Strickland in the Perpendicular style.

A.D. 1401—1414. St. Mary's Hall, Coventry. It is now the Town-hall, but was originally the hall of St. Mary's Guild, and is a very perfect house of the period, with its kitchen and offices, and cellars and small apartments, as well as the great hall itself; all fine early Perpendicular. The date is ascertained from the city records.

A.D. 1403 ——. The tower of Howden Church, Yorkshire, com-

[e] Raine's "Fabric Rolls," p. xix.

[f] See "Archæological Journal," vol. ii. pp. 1—13, and the authorities there cited.

pleted soon after this date; Walter Skirlawe, Bishop of Durham, bequeathed "40*l.* in fabricatione campanilis ecclesiæ de Howden[g]." (See A.D. 1380.) This tower is fine early Perpendicular work.

A.D. 1403. Sleaford Church, Lincolnshire, partly rebuilt at this date, as appears from an inscription at the east end, engraved in Pegge's *Sylloge*, p. 73. The style of this part of the church is Perpendicular.

A.D. 1404. The shrine or monumental chapel of William of Wykeham, Bishop of Winchester, erected in his cathedral. Godwin[h] says that "this tomb had been long before provided for him." It is fine and rich Perpendicular, carved with panelling[i].

A.D. 1404—1447. Winchester Cathedral continued by Bishop Beaufort, whose bust and armorial bearings are carved on the bosses of the nave.

A.D. 1405—1408. The great east window of York Cathedral set up with painted glass by John Thornton of Coventry, glazier, as appears by the indenture preserved among the Chapter Records, and transcribed among Torre's MSS.[k] This magnificent window is well known as one of our finest examples of the Perpendicular style. The mutilated body of Archbishop Scrope was buried in the choir in this year.

A.D. 1408. The tomb of John Gower in St. Saviour's Church, Southwark, in the Perpendicular style[l].

A.D. 1411. Little Chart Church, Kent.

"John Darell bought Calehill in this parish in 12 Hen. IV., beautified and glazed the north part of the church. The eastern part of the north aisle was parted off by a screen, and formed a chapel, which was the burial-place of the family from this period for two or three centuries. The steeple is said to have been built by Sir John Darell in the reign of Henry VII.[m]"

A.D. 1410—1427. The rebuilding of St. Michael's Chapel in Canterbury Cathedral, begun by Prior Thomas Chillenden, and finished by his successor John Wodnesberg[n]. On the bosses of the vault of an apartment above this chapel are three heads, with the names of the persons represented, inscribed on labels; the eastern one has THOMAS CHILL . . . . PRIOR; the middle one JOHNS WODNUSBERGH PRIOR; the western one WILLMS S MOLASCH DISCIPULUS. William Molasch, who, in 1427, succeeded John Wodnesberg, had probably under this prior the superintendence of the work.

Boss in the vault of a chapel at Canterbury.

[g] *Mon. Ang.*, vol. vi. p. 1473.

[h] "Catalogue of Bishops," p. 187.

[i] For engravings, see Blore's "Monumental Remains," Lowth's "Life of Wykeham," &c.

[k] This indenture is printed by Raine, "Fabric Rolls," p. 29: and in *Mon. Ang.*, vol. vi. p. 1175; and Britton, p. 81.

[l] It is engraved in Blore's "Monumental Remains."

[m] Hasted's "Hist. of Kent," vol. iv. pp. 224—226.

[n] Leland's "Itin.," vol. vi. fol. 3.

A.D. 1411 ——. The Guildhall, London, commenced. It is a fine building in the Perpendicular style, of two stories, the great hall on the upper story, with the usual vaulted chamber below, which is very little altered. The hall itself was long spoiled by a vile modern roof, but has been admirably restored to its pristine beauty, much to the credit of the citizens of London.

A.D. 1412. Catterick Church, Yorkshire, built: the contract for building it was published by the Rev. J. Raine, 4to., 1834.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY V., A.D. 1413—1422.

Badge of Henry V.

A.D. 1413. The tomb of Henry IV. in Canterbury Cathedral, in the Perpendicular style, with a flat canopy surmounted by a prominent row of the Tudor-flower[o].

Henry IV., from his tomb at Canterbury.

Joan of Navarre, Queen of Henry IV.

A.D. 1415. The tomb of Thomas Fitzalan, Earl of Arundel, in Arundel Church, Sussex. A fine Perpendicular tomb[p].

A.D. 1420—1431. The church of St. Laurence, at Ipswich, built by John Bottold, as recorded in the following inscription on a stone over his grave:—

SUBJACET HOC LAPIDE JOHN BOTTOLD, VIR PROBUS IPSE:
IPSIUS ECCLESIÆ PRIMUS INCEPTOR FUIT ISTE:
CUJUS ANIMÆ DOMINE MISERERIS TU BONE CHRISTE.
OBIIT M.CCCC.XXXI. LITERA DOMINICALIS G.[q]

[o] It is engraved in Blore's "Monumental Remains," Britton, &c.

[p] Engraved in Blore's "Monumental Remains."

[q] Pegge's *Sylloge*, p. 47.

A.D. 1420—1437. The west front and south porch of Gloucester Cathedral, built by Abbot John Morwent[r].

"He built the west part of the church, and made the porch and west frontispiece from the ground, designing, if he had lived, to have made the whole body of the church of like work[s]."

A.D. 1420—1440. The ceiling of the choir, the windows of the aisles, and a rich monumental chapel in St. Alban's Abbey, built by Abbot John de Wheathamsted[t].

A.D. 1422 ——. The college at Higham Ferrars, in Northamptonshire, founded by Henry Chicheley, Archbishop of Canterbury[u]. The chapel and several parts of the domestic buildings remain.

A.D. 1422 ——. The collegiate church, now the cathedral, at Manchester, founded by Thomas West, Lord de la Warre. It is a fine Perpendicular church[v].

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY VI., A.D. 1422—1461.

Head of Henry VI.
From his Great Seal.

Margaret of Anjou,
From painted glass of the period, now in a window in the Bodleian Library.

A.D. 1424. The transepts of Merton College Chapel being finished, the church was re-dedicated in this year. The style of this part is fine Perpendicular. The tower was added in 1448—1450, built upon the old arches; the builder's account is preserved among the college archives[x].

[r] Willis's "Mitred Abbeys," vol. i. p. 116; and Carter's "Account of the Cath. of Gloucester," p. 9, Pl. v.

[s] MS. Cotton, fol. 139, ap. *Mon. Ang.*, i. 535.

[t] Carter's "Account of the Abbey Church of St. Alban," pp. 3, 4.

[u] *Mon. Ang.*, vol. vi. pp. 1424, 1425.

[v] Licentia Regia pro fundationis Gurdene, Pat. of Hen. V., part i. m. 13; *Mon. Ang.*, vol. vi. p. 1424.

[x] Wood's Hist. by Gutch, p. 18; for engravings, see Ingram's "Memorials of Oxford," vol. i., &c.

A.D. 1424—1433. The church of St. Mary, at Bury St. Edmund's, Suffolk, rebuilt[y].

"It is a Perpendicular building, not so rich outside as St. James's, but some portions of the interior are fully equal, and the wood roof of the nave is a very rich and fine one. The tower is low and massive; it stands partly in the north aisle, and the lower part seems of earlier date. There is a fine Decorated north door, and a porch of later date with a singular and beautiful roof."

A.D. 1427—1455. The upper part of the chapter-house of Exeter Cathedral rebuilt by Bishop Edmund de Lacy. The panelled ceiling, which is of wood, and still retains the original painting, has, besides the arms of this prelate, those also of Bishop Blythe, who occupied that see from 1465 to 1478, and is very likely the work of the latter[z].

A.D. 1430. The cloisters of Norwich Cathedral, completed by Bishop William Alnwyk[a].

A.D. 1430—1440. The chancel of Luton Church, Bedfordshire, built by John de Wheathamsted, Abbot of St. Alban's[b].

A.D. 1430, *vel circa*. The tower of Iron Acton Church, Gloucestershire, built by Robert Poyntz, as appears from the following inscription round his monumental brass in the same church:—

Here lyth Robert Poyntz
Lord of Frenacton and thys steppl here maked, who dyede
the fyftene day of junne
the yeer of owre Lord M CCCC XX.... of whos soule god have mercy Amen.

He died in 1437[c]. This church is of Perpendicular character.

A.D. 1431. The west part of Balliol College Library, Oxford, built by Thomas Chace, Master of the college[d].

A.D. 1433—1455. Tattershall Castle, Lincolnshire, built also by the Lord Treasurer Cromwell, whose arms occur in several places in the work. It is a fine tower-built house of brick[e]. A considerable part of the church adjoining is of the same period. In his will[f], dated Dec. 1451, he gives directions for his body to be removed to the chancel, when the new church was built. In a codicil dated Michaelmas-day, 1454, he leaves directions for the new edifying and constructing the body of the church and the collegiate buildings, which shews that the choir was then finished. This interesting church remains much in the same state as it was left by him and his executors.

[y] See a Monograph of this church, with numerous engravings, by S. Tymms, 1854.

[z] Britton's "Hist. of Exeter Cath.," pp. 97, 98, Pl. xviii.; and Freeman's "Architectural History" of the same.

[a] Blomefield's "Hist. of Norfolk," vol. ii. p. 3.

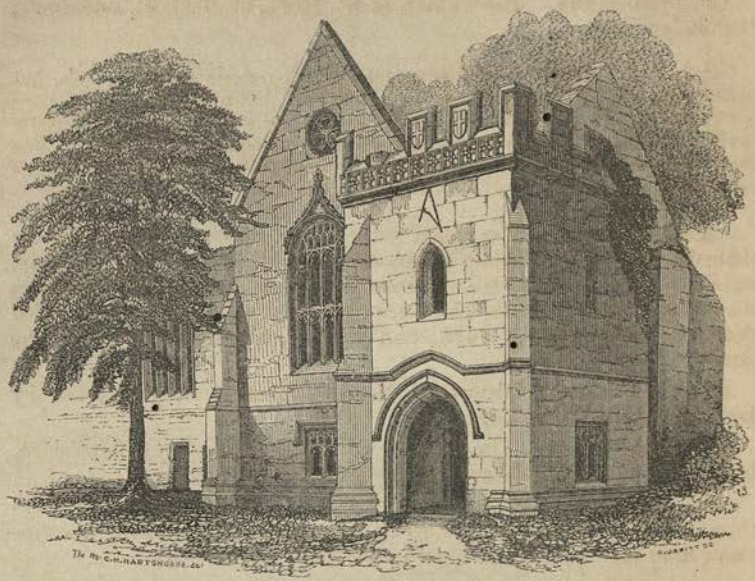
[b] Hist. of Luton, in *Bibl. Topograph. Britannica*, vol. iv.

[c] Atkins' "History of Gloucestershire," p. 105.

[d] Wood's "History of the Colleges and Halls in the University of Oxford," p. 89.

[e] See "Domestic Architecture," vol. iii. pp. 10 and 229.

[f] *Test. Ebor.*, vol. ii. pp. 197, &c.



Porch and Window of the Chapel (?), South Wingfield.

Fotheringhay Church, Northants, A.D. 1435.

A.D. 1433—1455. South Wingfield Manor-house, Derbyshire, built by Ralph Lord Cromwell, Lord High Treasurer of England under Henry VI. It remains nearly perfect, and is a fine example of a nobleman's house in the Perpendicular style [g]. Lord Cromwell's badge, a bag or purse, was carved in stone over the gateway, and in some of the wood-work [h].

A.D. 1434. The south aisle of the abbey church of Pershore, Worcestershire, built by Abbot William de Newynton, as recorded by the following inscriptions carved upon some old wood-work which, a century ago, formed a partition between the chancel end of the church, and a small chapel on the north side :—

M c bis bino. triplex x. addere quarto
Anno Willms dni Newnton fec^t abbas.

H . VI . A°. XIII . W . N . A°. XXIII°.[i]

A.D. 1435 ——. Fotheringhay Church, Northamptonshire, built. The contract entered into in this year for building the nave, aisles, and tower, to correspond with the chancel previously erected in 1415 is extant [k].

A.D. 1435—1440. Warkworth Castle, Northumberland. The keep was rebuilt at this time by Henry Percy, on the foundations of the Norman keep. It is a fine and remarkable example of a nobleman's mansion of the period [l].

A.D. 1435. The west tower of the church of St. Andrew at Wanborough, Wiltshire, built by Thomas Polton and Edith his wife, as appears by the following inscription on a brass plate in the tower:—

Orate p. Thoma Polton et Editha uxore ejus defunctis Magistro Philippo Archidiacano Gloucestris Agneti et xiv. aliis cor' lib^is dn̄o Robt° Everard vicario et ōrb. hūs pōchianis q' hoc cāpanile scīpert A. dn̄i M.CCCC.XXXV.

There is also an inscription on a brass plate in the south aisle to the memory of this Thomas Polton and Edith his wife, who were buried there. The tower is Perpendicular; and there are similar western towers added on to the church of Purton, and some others in the same neighbourhood, the character of which is so similar that they are probably the work of the same builder.

A.D. 1437. St. Bernard's College, now St. John's, Oxford, founded by Henry Chicheley, Archbishop of Canterbury [m]. The gateway tower, and some other parts of the first quadrangle, are of this

[g] See "Domestic Architecture," vol. iii. pp. 89 and 222.

[h] See "The History of South Wingfield," by T. Blore, (4to. London, 1793,) p. 86; Camden's *Britannia;* Leland's "Itinerary," vol. i. p. 25, and vol. vi. p. 31; Lysons' "Derbyshire."

[i] Pegge's *Sylloge*, pp. 75, 76, Pl. xviii.; and *Monasticon*, vol. ii. p. 412.

[k] It is printed in the *Monasticon*, vol. vi. p. 1414, and re-printed separately by the Oxford Architectural Society, 8vo., 1841, with woodcuts of the details corresponding with the contract.

[l] See Hartshorne's "Castles of Northumberland," in the Newcastle volume of the Archæological Institute; and "Domestic Architecture," vol. iii. p. 203, for engravings and plans.

[m] *Rot. Pat.*, 15 Hen. VI.; *Regist. Univ.* b. 200; *Mon. Ang.*, v. 746; Ingram's "Memorials of Oxford."

period. The entrance gateway is very peculiar, the mouldings and shafts standing out beyond the face of the wall. In the upper part of the tower the figure of a saint still remains in a niche.

A.D. 1437. Ewelme Hospital, or God's House, in Oxfordshire, founded by William de la Pole, Earl (and afterwards Duke) of Suffolk. In the adjoining church, on the south side of the altar, the founder's wife is buried, under a rich tomb of alabaster, with her image thereon, and in Leland's time with this epitaph, since destroyed:—

> "Orate pro anima serenissimæ principissæ Aliciæ
> Ducissæ Suffolciæ, hujus ecclesiæ patronæ, et primæ
> Fundatricis hujus elemosynariæ; quæ obiit xx. die
> Mensis Maii, an. MCCCCLXXV, litera dominicali A."

The merit of founding this hospital is here attributed to her, but belongs really to her husband, as appears from the charter of Henry VI., granting to him the licence for its foundation[n].

A.D. 1437. St. Martin's Church in Conyng-street, York. The tower was built at this date by Robert Semer, minister of this church, according to an inscription in a window which remained in Drake's time[o]. The church is good, but late Perpendicular.

A.D. 1437—1442. All Souls College, Oxford, founded by Archbishop Chicheley. The foundation-stone was laid in February, 1437, and the chapel was consecrated in 1442[p].

A.D. 1439. The Beauchamp Chapel at Warwick begun, and also the tomb of Richard de Beauchamp, Earl of Warwick, by whose last will they were erected. The contract entered into in this year for the building of this chapel in accordance with the will of the founder, is reprinted, from Dugdale's "Warwickshire," in Blore's "Monumental Remains." The tomb is the work of John Borde of Corfe, marbler[q].

A.D. 1439. Wolverhampton Church. There is an order from the King in this year in the Patent Rolls (17 Hen. VI., fol. 2) to furnish sufficient stone for building this church. Part of it is of this date, but part of the interior is earlier, and part of the exterior later. It was not finished in 1457, when John Berningham, treasurer of York Cathedral, bequeathed 100 shillings to the fabric of the church of Wolverhampton[r].

[n] See *Monasticon*, vol. vi. pp. 716, 717; Leland's "Itinerary," vol. ii. pp. 5—7; and Pegge's *Sylloge*, p. 51; "Historical Notices of the Parishes of Swyncombe and Ewelme," by the Hon. and Rev. H. A. Napier, 4to. Oxford, 1858, p. 54. This work contains numerous lithographic plates of the hospital and church of Ewelme, and of the church of Wingfield, in Suffolk, for comparison, drawn by Joseph Clarke, F.S.A. Wingfield was the family seat of the De la Poles, and Mr. Clarke considers that Ewelme church is copied from the church of Wingfield. "It is also his opinion that the same master of the works superintended the erection of both these churches, as there are peculiarities belonging to the churches in Suffolk observable at Ewelme, (particularly in the arrangement of the flint-and-stone work,) which are not generally adopted in ecclesiastical buildings in Oxfordshire."—p. 56.

[o] Drake's "York," p. 329.

[p] College Records; Ingram's "Memorials of Oxford."

[q] For engravings, see Britton's "Architectural Antiquities," vol. iv.; see also a window from it, p. 254.

[r] *Test. Ebor.*, vol. ii.

A.D. 1440. King's College Chapel, Cambridge, begun[s].

A.D. 1440—1500. The three low chapels at the east end of Peterborough Cathedral, called the new building, commenced by Abbot Richard Ashton, and completed by Abbot Robert Kirton[t]. They are rich and late in the style, with fan-tracery, vaulting, &c. Among the ornamental carvings at the entrance are the Tudor roses, the pomegranate of Catherine of Aragon, the fleur-de-lis, the rebus of Kirton (a "kirk" on a tun), and some other armorial bearings.

A.D. 1441—1522. Eton College. The buildings appear to have been actually commenced in the former year, but were interrupted in consequence of the death of the founder, Henry VI., and a dispute with the dean and canons of Windsor, which was not settled until 1476. The works were then re-assumed, and at last, in 1522, the college was finished[u]. The chapel is a good specimen of the style of Henry the Seventh's time, and is one of the chapels of two stories; but the lower part seems never to have been used as a crypt, consisting mainly of cellars to keep the chapel itself clear above the floods, to which the situation is liable.

A.D. 1442. Crumwell Church, Nottinghamshire. By will this year, William Walter bequeaths forty shillings towards the building of the campanile of this church[x]. It is a good specimen of a Perpendicular village tower.

A.D. 1442. The Redcliffe Church, Bristol, repaired and partly re-edified by William Canninge, merchant, and sometime mayor of Bristol[y].

A.D. 1443. Staverdale Priory Church, Somersetshire. Nave, choir, and chantry-chapel, consecrated[z].

A.D. 1443—1445. The chancel of St. Mary's Church, Oxford, built by Walter Lyhart, or Hart, then Provost of Oriel College, afterwards Bishop of Norwich: he died in 1472[a].

A.D. 1444. The south transept of Melrose Abbey completed. On one of the bosses of the vault are the arms of Andrew Hunter, abbot, and confessor to King James II. of Scotland—three horns, a crozier, and his initials A. H.[b]

A.D. 1445—1449. Sherborne Abbey Church, Dorsetshire. The eastern part of this church was rebuilt by Abbot William Bradford, who died in 1449; the previous church had been burnt in 1445, in a tumult between the abbey and the townsmen. The western part of the church was rebuilt from the foundations by Abbot Peter Ramp-

[s] It was not finished until the time of Henry VIII. See A.D. 1508.

[t] Britton's "History of Peterborough Cathedral," pp. 26 and 57. In Murray's "Cathedrals," 1862, p. 82, there is a fine engraving of it.

[u] College Records. For engravings, see Britton's "Architectural Antiquities," vol. ii. pp. 95—98.

[x] Register of Wills, York.

[y] See Britton's Essay relating to Redcliffe Church, with plans, views, and architectural details.

[z] *Mon. Ang.*, vol. vi. p. 460. "4 Jun. 1443. Commissio Joh. nuper Olen. episcopo ad dedicand. navem *cum choro et cancello* Ecclesiæ Conventualis de Staverdale quos Johannes Stourton reædificare et construi fecit." MS. Harl. 6066, p. 55; Hutton's Collect. The word *cancello* here means a chantry-chapel.

[a] University Register; College Records; Ingram's "Memorials of Oxford."

[b] For engravings, see Billing's "Scotland," and Wade's "Melrose Abbey," 8vo., 1861.

isham, 1475—1509. He built also a chapel adjoining to the south side of the old Lady-chapel. The nave of the abbey church was the parish church until 1445, after which a separate parish church, dedicated to All Saints, was built to the west of the abbey church, but after the dissolution this was destroyed, and the abbey church again became the parish church[c]. It is a magnificent structure, vaulted throughout, the walls, arches, and pillars covered with panelling, which is continned even to the ground without any break; but in a great part of the building the panelling is only a casing over Norman walls. This church has been restored with much taste and skill, including the colouring of the vault of the choir, which is eminently successful.

A.D. 1445—1454. The Divinity School, Oxford, built. One of the principal benefactors was the good Duke Humphrey of Gloucester, who also built the public library over it, afterwards enlarged by Sir Thomas Bodley. The ground was obtained so early as 1427, but the work does not appear to have been begun before 1445[d]. In the very rich vault of fan-tracery the arms of the principal benefactors are carved on the bosses, a list of which is given in the "Handbook for Oxford," p. 100, (8vo. 1858). Amongst them are those of John Kempe, Archbishop of Canterbury 1452—1454, several times repeated, shewing that the work was done in his time. (See Plate.)

A.D. 1446. The tomb of Humphrey, Duke of Gloucester, in St. Alban's Abbey Church[e].

A.D. 1446. York.—The Guildhall, in Conyng-street, built in this year, as appears from the city records[f]. It is a fine Perpendicular room, divided into a nave and aisles by two rows of octagonal wooden pillars, with moulded caps and bases and four-centred arches. The roof is of good open timber-work, with arches across both nave and aisles; the walls are of stone, and the windows good plain Perpendicular.

A.D. 1446—1490. Rosslyn Chapel, Scotland, commenced by William St. Clair, Earl of Orkney, in 1446, but not completed in his lifetime: he died in 1479. His successors made some additions to the building[g]. This very remarkable building is in the richest and latest style of Gothic, and quite of foreign character, more resembling the Spanish Flamboyant than any other. The founder is said to have travelled much, and resided long abroad. Part of the work is of the sixteenth century, as shewn by an inscription.

A.D. 1447 — 1486. Winchester Cathedral continued by Bishop Waynflete; his well-known device, the lily, occurs on the bosses of the nave.

A.D. 1448—1450. The tower of Merton College, Oxford, built upon the old arches, as appears from the builders' accounts preserved in the treasury of the college.

[c] Pat. 24 Hen. VI., fol. 1; Tanner; Leland, "Itinerary," ii. 47, and iii. 90; *Mon. Ang.*, i. 335.

[d] Antony Wood's "Annals of Oxford;" Ingram's "Memorials of Oxford," vol. iii. p. 19.

[e] See Blore's "Monumental Remains," No. 26.

[f] Drake's "York," p. 339.

[g] Britton's "Architectural Antiquities," vol. iii. p. 51.

P. Mackenzie. J. Le Keux.

THE DIVINITY SCHOOL.

A.D. 1449—1468. The Lady-chapel, now called the Dean's chapel, in Canterbury Cathedral, built by Prior Thomas Goldstone[h].

A.D. 1450. St. George's, Stamford. By will this year William Burgess, Garter King of Arms, directs his executors to complete this church in leading, glazing, paving, and furniture[i]. The chancel is of this period, together with the eastern bay of the nave and the clerestory.

A.D. 1450—1465. Wells. The west side of the cloister, with the school and master's house and the exchequer over it, also the walls and gatehouse of the Close, built by Bishop Beckington, and his own monumental chapel in the cathedral. He also bequeathed a large sum to be employed in building by his executors, who built houses for the vicars-choral and the chapel in the Vicar's Close. All these works are good examples of the Perpendicular of Somersetshire. These executors also built or rebuilt the parsonage-house of Congresbury, Somerset, in the porch of which is a curious example of an imitation of the Early English tooth-ornament. The arms of Bishop Beckington and his executors are carved on this porch, and on the houses in the Vicar's Close[k].

Details of Porch, Congresbury.

A.D. 1450—1472. Norwich Cathedral. The roof of the nave and the roodloft-screen built by Bishop Walter Lyhart, whose rebus appears in several parts of the work[l].

A.D. 1450. Ryarsh, Kent. The church tower built, as appears by the will of W. Wyxy, vicar, who bequeathed money in this year to the campanile. It is a fair specimen of the Kentish Perpendicular, with a pyramidal wooden spire covered with oak shingle[m].

A.D. 1451. St. John's, Stamford, completed before this year, as proved by inscriptions remaining in the windows in Peck's time. It is a fine Perpendicular church, with a good screen, and roofs, and font, all of the same period.

[h] Willis's "Architectural History of Canterbury Cathedral," p. 123.

[i] Peck's "Stamford:" this will contains many curious particulars.

[k] See "Gentleman's Magazine," vol. ccx. (1861), p. 496.

[l] Godwin's "Catalogue of the Bishops of England," p. 354; and Britton's "History of Norwich Cathedral," p. 64.

[m] This will is preserved in the Registry at Rochester; it is dated Feb. 8, 1450-1, in which he bequeaths 3s. 4d., and a reversion of 6s. 8d., and the residue of his personal estate, "ad opus Campanil de Reiersh." This reference was supplied by the Rev. Lambert B. Larking.

A.D. 1454. The tomb of Archbishop John Kempe in Canterbury Cathedral.

A.D. 1454—1457. The central tower of Gloucester Cathedral, built by Abbot Thomas Seabroke, the finishing of which he committed, on his death, to Robert Tully, one of the monks, and afterwards Bishop of St. David's. The fact is perpetuated in the following lines within the choir, over the great arch:—

Hoc quod digestum specularis opusque politum
Tulli hæc ex onere Seabroke abbate juvente.

The name, motto, and arms of this abbot are still remaining on many of the tiles which formed the old pavement of the choir[n].

A.D. 1456—1474. Winchcombe Parish Church. Leland says,—

"In King Henry V. tyme, the paroch chyrch of the toune was kept in the body of the church of the monastery. But in King Henry VI. tyme one William Winchcombe, abbot, began with the consent of the toune a paroche church at the west ende of the abbey, . . . and made the east ende of the church. The parishioners had gathered 200*l.* and began the body of the church: but that summe being not able to performe so costly a work, Rafe Boteler, Lord Sudeley, helped them, and finished the worke[o]."

It is a fine Perpendicular church, with some peculiarities. This Ralph Butler was the builder of Sudeley Castle, a considerable part of which remains perfect, and is a fine example of a nobleman's house of this period[p].

A.D. 1457—1498. The Lady-chapel in Gloucester Cathedral, begun by Abbot Richard Hanley, and finished by his successor, Abbot William Farleigh.

"Claustrum illud magnificum et chorus una cum sacello *illo spatioso* deiparæ virgini dedicato, a Ricardo Hanleus hic etiam *abbate* fundato, navi ecclesiæ adjunguntur[q]."

A.D. 1458. The nave of Northleach Church, in Gloucestershire, built by John Fortey, wool-merchant, who died this year. The roof was constructed after his decease, as appears from the inscription on his tomb in the same church[r]. The south chapel, and perhaps the porch also, were built by William Bicknel in 1489. It is a fine Perpendicular church, with very large clerestory windows.

A.D. 1459. Ripon Minster; the central tower. An indulgence was granted this year by Abbot Booth for rebuilding the central tower[s].

A.D. 1460. The sepulchral chapel of Abbot Wheathamsted, in St. Alban's Abbey Church.

A.D. 1460 *vel circa*. The chapel on the north side of Luton Church, Bedfordshire, built by Sir John Wenlock, as appears from the follow-

[n] *Monasticon*, vol. i. p. 536; and Carter's "Account of Gloucester Cathedral," p. 6.

[o] Leland, "Itinerary," vol. iv. p. 74; *Mon. Ang.*, vol. ii. p. 299.

[p] See "Domestic Architecture," vol. iii. p. 262.

[q] *Memoriale Eccl. Cath. Glouc. Compendiarium ex codd. MSS. penes Decan. Eccl. Cath. Glouc.*; and *Monasticon*, vol. i. pp. 564 and 536.

[r] Lysons' "Gloucestershire Antiquities," p. 15, Pl. xli.

[s] Walbran's "Ripon."

ing inscription, preserved in a MS. in the British Museum, (Harl. MSS. No. 1531):—

"Jesu Christ most of myght,
Have mercy on John Le Wenlock knight,
And on his wife Elizabeth,
Who out of this world is past by death,
Which founded this chapel here.
Help them with your hearty prayer,
That they may come to that place,
Which ever is joy and solace."

This inscription and the portrait of Sir John, afterwards Lord Wenlock, were formerly in the east window, but are no longer there.

A.D. 1460—1470. Crowland Abbey; the north-west tower. Towards the close of his life, (he died in January, 1470,) Abbot John Litlyngton bought five bells for this tower, then newly built[t]. This is the Perpendicular tower still standing.

THE HOUSE OF YORK, A.D. 1461—1483.

RECORDS OF BUILDINGS DURING THE REIGN OF EDWARD IV., A.D. 1461—1483.

BADGES OF THE HOUSE OF YORK.

Falcon and Fetterlock.

White Rose in Soleil.

Plume of Feathers.

Edward IV., from his Great Seal.

Arms of Edward IV.

[t] "Crowland History," Gale, i. 540.

A.D. 1461—1490. The church and tower of Ashford, in Kent, rebuilt by Sir John Fogge [u].

A.D. 1462. Tenterden Steeple, Kent. By will this year Thomas Petlesden bequeathed 100 marcs to the steeple of this church, at that time building [x].

A.D. 1465. Bishop Beckington's monumental chapel in Wells Cathedral [y].

A.D. 1465—1491. The choir of the church of Stratford-on-Avon, Warwickshire, built by Thomas Balsall, D.D., dean of the collegiate church [z].

A.D. 1470. Crosby Hall, London, built by Sir John Crosby, who obtained a lease of the ground in 1466, and died in 1475. The hall has a fine open timber roof [a].

A.D. 1470—1486. The vestry of Lavenham Church, in Suffolk, built by Thomas Spring, as recorded in the following inscription, placed on a monument in the vestry itself:—

ORATE PRO ANIMABUS THOMÆ SPRING, QUI HOC VESTIBULUM FIERI FECIT IN VITA SUA, ET MARGARETÆ UXORIS EJUS; QUI QUIDEM THOMAS OBIIT SEPTIMO DIE MENSIS SEPTEMBRIS, A.D. MILLIMŌ CCCC LXXXVI. ET PRÆDICTA MARGARETA OBIIT . . . DIE . . . A.D. MILLIMŌ CCCC LXXX. . . QUOR' ANIMABUS PROPICIETUR DEUS. AMEN [b].

The family of the De Veres, earls of Oxford, were connected with this parish, and a porch was added about 1529 by John, the fourteenth earl, as shewn by the quarterings of the coat of arms carved upon it [c].

A.D. 1470—1524. The Lady-chapel of Winchester Cathedral, rebuilt by Th. Hunton and Th. Silkstede [d]. Their rebus is carved on the bosses of the vault.

A.D. 1472. The restoration of York Minster was completed and the church re-dedicated in this year [e]. The screen was erected by William Hyndeley, treasurer, and not completed till some years after this dedication; his badge, a hind lodged, occurs among the carving.

A.D. 1472—1499. Norwich Cathedral. The clere-story and vault of the choir, with the flying buttresses, built by Bishop Goldwell in the Perpendicular style upon the old Norman pier-arches and triforium. The windows are peculiar, being a sort of return to the wavy lines of the Decorated style [f].

A.D. 1473. Tuxford Church, Nottinghamshire. This parish church

[u] Hasted's "History of Kent," vol. iii. p. 264; and Pegge's *Sylloge*, p. 52.

[x] Hasted's "History of Kent," vol. iii. p. 100.

[y] For engravings of the tomb, see Gough's "Sepulchral Monuments."

[z] Dugdale's "Warwickshire," p. 478. For engravings, see Neale's "Views of Churches."

[a] A full account, with a series of engravings of this fine house, was published by H. J. Hammon, Architect, 4to., 1844.

[b] Pegge's *Sylloge*, p. 114.

[c] A series of engravings of details of this church was published in 1796, under the title of "Specimens of Gothic Ornaments selected from the Parish Church of Lavenham, Suffolk," on forty plates, quarto size. Of the whole of Lavenham Church there is a good plan in the "Gentleman's Magazine," May, 1787, vol. lvii. p. 378.

[d] Milner's "History of Winchester," vol. ii. pp. 63, 64.

[e] Raine's "Fabric Rolls," pp. 77 and xx.

[f] See Murray's "Handbook" for good engravings of these, p. 122.

was building at this time, as appears from the will of John Smyth, dated Sept. 1, 1473 [g]. The chancel was built by Thomas Gunthorp, Prior of Newstead in 1495, according to an inscription in a window in Thoroton's time [h].

A.D. 1475. Yatton Church, Somerset, completed by Ernulf de Wyk, married to Ninton-Cradock, whose altar-tomb is placed in the north transept. It was founded about a century before by Angelina de Wyk, who built the nave and aisles [i].

A.D. 1475—1480. Magdalen College, Oxford, built by William of Waynfleet, Bishop of Winchester. The contracts between the founder and his master mason, William Orchyerde, are still preserved in the college archives [k]. The chapel, the tower-gatehouse, and a part of the cloister are of this period; the tower is some years later, see A.D. 1492.

A.D. 1476—1484. The altar-screen in St. Alban's Abbey Church, most probably the work of Abbot Wheathamsted, whose arms are upon it [l]. Very rich work.

A.D. 1478—1519. Great St. Mary's Church, Cambridge, rebuilt [m]. The walls are covered with panelling.

A.D. 1479—1515. Charing Church, Kent. The tower was begun this year, but not finished before 1545. The chapel on the south side of the chancel was built, or building, in 1501 [n]. Both are in the Perpendicular style.

A.D. 1480. The gatehouse at Knowle, Kent, which is now between the two quadrangles of the Earl of Dorset, 1603—1612, was originally the gatehouse of the archbishop's palace, built by Archbishop Bourchier (*c.* 1460), and it is fortified with *machicoulis*, evidently intended not merely for show, but for use in case of need, to enable the defendants to throw down missiles on the heads of assailants trying to force the gate; but twenty years afterwards, *c.* 1500, Archbishop Morton threw out an oriel window, which renders the *machicoulis* perfectly useless, shewing that all idea of such fortification was then at an end.

A.D. 1481—1508. St. George's Chapel, Windsor, begun by Edward IV. and finished by Henry VII.

"King Edward IV., (whose inclination to and kindness for this place was extraordinary,) finding upon survey that the former foundations and walls of the chapel of St. George were in his time very much decayed and consumed, and esteeming the fabrick not large or stately enough, designed to build one more noble and excellent; to this purpose he constituted Richard Beauchamp, Bishop of Salisbury, master and surveyor of the work. With what diligence and sedulity, and how well the Bishop performed this office and employment, appears from the testimony given him by the King, in the preamble of the patent by which he shortly after constituted him Chancellor of the Garter; 'That out of meer love towards the order, he had given himself the leisure *daily* to attend the advancement and progress of the goodly fabrick [o].'"

[g] York Register of Wills.

[h] Thoroton's "Nottinghamshire," p. 383.

[i] See Jackson's "Visitor's Handbook to Weston-super-Mare," 12mo. 1876.

[k] College Records; Ingram's "Memorials of Oxford."

[l] Carter's "Account of St. Alban's Abbey Church," p. 5, and Pl. xvii.

[m] Cooper's "Annals of Cambridge," vol. i. p. 224.

[n] Hasted's "Kent," vol. iii. pp. 214—218.

[o] Pote's "Hist. of Windsor Castle," p. 50.

RECORDS OF BUILDINGS DURING THE REIGNS OF EDWARD V., A.D. 1483.

Arms of Edward V.

RICHARD III., A.D. 1483—1485.

Richard III., from his Great Seal.

Arms of Richard III.

Badge of Richard III.

A.D. 1483 ——. Hawton, near Newark, Notts. The tower of the church was building in this year, as appears from the will of Henry Sutton[p]. It is a good specimen of the Nottinghamshire Perpendicular tower, though hardly equal to the magnificent Decorated chancel.

[p] York Register of Wills.

THE TUDORS, A.D. 1485—1547.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY VII., A.D. 1485—1509.

Head of Henry VII.

Elizabeth of York, Queen of Henry VII.

Arms of Henry VII.

A.D. 1486. The south porch of Ropsley Church, Lincolnshire, built, as appears from this inscription therein:—

A.° Dñi M.° C.C.C.C.° LXXXVI.° ista porta fa fuit.

A.D. 1487. The chancel of Stratton St. Michael's, Norfolk, rebuilt by John Cowal, rector, as recorded in the inscription on brass, on his tombstone in the middle thereof[q].

A.D. 1488. The nave and aisles of St. Mary's Church, Oxford, built by public subscription. The arms of the principal benefactors, including King Henry VII. and most of the bishops, as well as the chief nobility of the period, were emblazoned in the church, and a list of them has been preserved by Wood: no less than eighty-one different shields are enumerated.

"The architect was Sir Reginald Bray, then High Steward of the University: the arms of John Russel, Bishop of Lincoln, Chancellor of England, and first perpetual Chancellor of this University, are still to be seen in the spandrels of the doorway under the great west window[r]."

[q] Weever's "Funeral Monuments," p. 814; and Pegge's *Sylloge*, p. 55.

[r] "Hist. of the City of Oxford," edit. by Peshall, pp. 63-66; Ingram's "Memorials of Oxford."

A.D. 1489 ——. Chelmsford, Essex. The church repaired or rebuilt at this time[s]. It is a large Perpendicular church, with a tower and spire, and a large south porch.

A.D. 1490—1500. Bishop Alcocke's Chapel, in Ely Cathedral.

"He lyeth in a chapell of his owne building, on the north side of the presbytery, where is to be seene a very goodly and sumptuous tombe, erected in memory of him[t]."

A.D. 1490—1517. The central tower, or Angel Steeple, of Canterbury Cathedral, built by Thomas Goldstone the second, who was appointed prior in the year 1495, and died in 1517.

"Turrim satis excelsam, Angyll Stepyll vulgariter nuncupatam, testudine pulcherrima concameratam, ac opere decenti artificiose undique sculptam et deauratam, cum fenestris vitreatis satis amplis et ferramentis, ope et auxilio . . . Rev. Patris J. Morton Cardinalis, necnon et Dom W. Sellyng Prioris, in medio ecclesiæ, videlicet inter chorum et navem ecclesiæ, egregie erexit, et magnifice consummavit. Duos etiam arcus, sive fornices, opere lapideo subtiliter incisos cum quatuor aliis minoribus ad sustentationem dictæ turris columnis eandem turrim supportantibus satis industriæ et prudenter annexit[u]."

"By erecting this tower is plainly meant only that part which rises above the roof, for the fact that he added the buttressing arches to the piers shews that the piers were there before[x]."

On the cornice over the arches stretching from the south-west pillar to two others north and west of it, is this inscription :—

NON NOBIS DOMINE NON NOBIS—SED NOMINI TUO DA GLORIAM.

And in the middle of the line after the second *nobis*, between the letters T.P. in gold, signifying *Thomas Prior*, is a shield charged with three gold stones, indicating his surname, *Goldstone:* from which it appears that this work was finished when he was *prior*. The following is a specimen of the inscription :—

A.D. 1492—1505. Magdalen College tower, Oxford. The first stone was laid on the 9th of August, 1492, by Richard Mayew, then President, and the college accounts shew that sums of money were constantly expended upon it until 1505. Wolsey, afterwards the celebrated Cardinal, was bursar in 1498, and tradition has given him the credit of the design. It was originally intended to stand alone, detached from the other buildings on the east and west of it[y].

[s] Weever, p. 641.

[t] Godwin's "Catalogue of the English Bishops," p. 222. See also Bentham's "Hist. of Ely Cathedral," p. 183, Pl. xxi.

[u] *Angl. Sac.*, t. i. p. 147.

[x] Willis's "Archit. Hist. of Canterbury Cath.," p. 126.

[y] Ingram's "Memorials of Oxford," vol. i.

A.D. 1493. Hillesdon Church, Buckinghamshire, built[z]. A fine and rich specimen of the Perpendicular style.

A.D. 1500—1503. The hall, or manor-house, and chapel of Athelhampton, corruptly Admiston, in Dorsetshire, built by Sir William Martin, who died in 1503, and was buried in the chapel[a]. A good specimen of the domestic work of this date.

A.D. 1500—1539. Bath Abbey Church built. It was commenced by Bishop Oliver King, who died in 1503; Priors Bird and Gibbs carried on the works, and the church was nearly finished, when the dissolution of the abbey took place, in 1539[b].

A.D. 1501—1515. The steeple of Louth Church, Lincolnshire, built. The parish accounts for building this steeple and repairing the church are printed by the Society of Antiquaries[c].

A.D. 1502—1504. The sepulchral monument of Arthur Tudor, Prince of Wales, son of Henry VII., in Worcester Cathedral[d].

A.D. 1503—1520. Henry the Seventh's Chapel in Westminster Abbey, built on the site of the Lady-chapel of Henry III.[e] The will of King Henry VII., who died in 1509, contains minute directions for the completion of this building, which were carried into effect by his executors under the superintendence of William Bolton, Prior of St. Bartholomew, appointed master of the works by the King himself. The very rich panelling and ornamentation of this celebrated chapel are well known, and have been published repeatedly. Some of the best representations of them are in Burges's second part of Scott's "Gleanings," with full details of the history also[f].

A.D. 1505. Piddleton Church, Dorsetshire, completed at this date, as stated by an inscription which is preserved in it.

A.D. 1505 ——. The hospital of the Savoy, in the Strand, London, rebuilt and endowed by King Henry VII.[g] The chapel, built at this period, and converted into a parish church and royal chapel by Queen Elizabeth, remains in a tolerably perfect state. Its ceiling is very rich: the east end has been ornamented with tabernacle-work, of which one original niche remains. It has been well restored, and with the colouring.

A.D. 1505. The nave of Melrose Abbey Church, Scotland. This date is cut on the south-western buttress, with the arms of James IV. of Scotland: the west end has never been completed, as the toothing-stones remain perfect; the style of this part of the church is more like the English Perpendicular than any other. The eastern part is

[z] Lysons' "Buckingham," 1806, 4to. p. 487.

[a] Hutchins's "Hist. of the County of Dorset," vol. ii. p. 180; and "Dom. Arch.," vol. iii. p. 194.

[b] See the account of this church, prefixed to the Plan, Elevation, Sections, &c., of the same, published by the Society of Antiquaries, London, 1798.

[c] *Archæologia*, vol. x. pp. 70—98, and reprinted in Britton's "Architectural Antiquities," vol. iv. pp. 1—7, with engravings.

[d] Wyld's "Illustration of Worcester Cathedral," p. 24, Pl. x.; and Britton's History of the same cathedral, p. 19, Pl. x.

[e] Ackermann's "Hist. of Westminster Abbey," vol. i. pp. 218—221; and vol. ii. pp. 135—149. For engravings, see Cottingham's "Henry the Seventh's Chapel," folio.

[f] See Scott's "Gleanings from Westminster Abbey," second edition, 8vo., 1863.

[g] *Mon. Ang.*, vol. vi. p. 726.

more like the French Flamboyant style, and it appears that the architect was a Frenchman; see A.D. 1444.

A.D. 1506. Bablake Hospital at Coventry, founded by Thomas Bond, a wealthy citizen; and often called Bond's Hospital. It is a fine example of rich Perpendicular wood-work.

A.D. 1507—1520. The groined vault of the choir of St. George's Chapel, Windsor, constructed. John Hylmer and William Vertue, freemasons, agreed by indenture dated June 5, 1507, to construct this vaulting for 700*l.*, and to complete it by Christmas, 1508: it appears, however, that part of the works were not finished in 1519, when a subscription among the Knights of the Garter was entered into to defray the expense of their completion.

A.D. 1508—1515. The stone vaulting of King's College Chapel, at Cambridge, with its exterior towers, turrets, finials, &c., built by Henry VII. and his executors. The indentures for the different parts of the work are preserved in the college[h].

The Perpendicular style is frequently assumed to terminate with the reign of Henry the Seventh, but this is an error, though a very common one. Buildings assigned to Henry VII., on account of their being Gothic are very often really of the time of Henry VIII.; although the Renaissance style had begun to come in, it went on very slowly at first, and many very good examples of the Perpendicular English Gothic are preserved both in churches and in houses, not only of the time of Henry VIII., but later also, and many large buildings begun under Henry VII., were not finished until Henry VIII., or later, as at Windsor, at Oxford, and in Cambridge, and Somersetshire to a remarkable extent, and in many other counties. It appears that when the monks saw the probability of the abolition of their tenure, they spent as much as possible in building, and ran into debt largely in doing so, in order to evade the loss of property, in the expectation that the storm would blow over, and that their successors would benefit by the sacrifice they made. When the Royal Commissioners took possession of the monasteries, they frequently found a large number of buildings only half finished, and heavy debts to be paid off before any residue could be found for the Commissioners to sell.

[h] They are printed in Britton's "Architectural Antiquities," vol. i. pp. 27—36, with several engravings.

RECORDS OF BUILDINGS DURING THE REIGN OF HENRY VIII., A.D. 1509—1547.

Henry VIII., from his Great Seal.

Arms of Henry VIII.

BADGES.

Catharine of Aragon.

Jane Seymour.

Anna Boleyne.

Catharine Parr.

Queen Mary.

A.D. 1509—1532. The cathedral of Bangor (with the exception of the choir) built by Bishop Thomas Skevyngton. On the outside of the tower is the following inscription:—

Thomas Skevyngton Episcopus Bangorie hoc campanile et ecclesiam fieri fecit A°, Partus Virginei MCCCCCXXXII.[1]

[1] Pegge's *Sylloge*, p. 62.

A.D. 1510—1528. The chapel on the south side of Collumpton Church, Devon, built by John Lane, merchant, as appears from the inscription on his tomb therein[k].

A.D. 1511—1522. Thornbury Castle, Gloucestershire, built by Edward Stafford, Duke of Buckingham, as appears from an inscription over the entrance gate, but left incomplete at his death in 1522, in which state it still remains. The walls are for the most part in a perfect state, but without a roof, which appears never to have been put on. It is a fine specimen of the baronial mansions of that age, built for magnificent display rather than for defence.

A.D. 1512—1521. Brasenose College, Oxford, the hall and gate-way-tower included, built by William Smith, Bishop of Lincoln, and Sir Robert Sutton[l].

A.D. 1513—1517. The quadrangle of Corpus Christi College, Oxford, built by Richard Fox, Bishop of Winchester[m]. The buildings of this college remain nearly in their original state. The founder's chamber, a room over the entrance gateway, is particularly worthy of attention, still retaining the wainscoting and very rich plaster ceiling and cornice of the time of the founder; it was intended for the Head of the college.

A.D. 1517. The chancel of Darton Church, in the West Riding of Yorkshire, rebuilt, and at this date finished by Thomas Tykyll, Prior of Monk Bretton monastery in the same county, and patron of the church, as recorded by the following inscription round the wall-plate of the choir[n]:—

'AD·LAVDEM·DEI·ET·OMNIVM·SANC
TORVM·ISTAM·CANCELLAM·DE·NOVO
CONSTRVXIT THOMAS TYKELL·PRIOR
MONASTERII MONKBRITANNIE·ET
HVIVS ECCLESIE PATRONVS·ET
EANDEM COMPLETE FINIVIT
ANNO DOMINI MILLENO QVIN
TENTENO DECIMO SEPTIMO

"Ad laudem Dei et omnium sanctorum, istam cancellam de novo construxit Thomas Tykyll Prior monasterii Monk Britannie et hujus ecclesie patronus et eundem complete finivit anno Domini milleno quintengeno decimo septimo."

A.D. 1517. The church of Barton under Needwood in Staffordshire, built by John Taylor, Archdeacon of Derby and Buckingham, and Master of the Rolls *temp.* Henry VIII., as appears from the inscrip-

[k] Pegge's *Sylloge*, pp. 92, 93.
[l] College Archives; Ingram's "Memorials of Oxford."
[m] Ibid.
[n] Pegge's *Sylloge*, pp. 89, 90.

tions over every other pillar of the north and south sides of the nave [o]. The windows are mostly square-headed [p].

A.D. 1519 *vel circa.* Great Ponton, or Pounton Church, in Lincolnshire, completed at the expense of Anthony Ellis, merchant, who lies interred in the north side of the chancel [q]:—

"Pounton Church has a very large fair tower steeple, strong and very well lay'd; built, as the inhabitants have received by tradition, by one Ellys, merchant of the staple at Calais; who, as they also report, built Basingthorpe-hall, Swinshead-hall, Holland: and the hall at Pounton. Mr. Ellys, the builder, is reported to have sent his wife a cask inscribed 'Calais Sand,' without any further mention of its contents: at his return to Pounton, he asked what she had done with it, and found she had put it in the cellar. He then acquainted her that it contained the bulk of his riches; with which (being issueless) they mutually agreed to build a church, in thanksgiving to God for having prospered them in trade. The arms of Ellys, and the motto THYNKE AND THANKE GOD FOR ALL, are carved in various parts of the tower."

A.D. 1520. Westenhanger Church, in Kent, built by Sir Edward Poynings, Knight of the Garter, as recorded in an inscription given in Stukeley's *Itinerarium Curiosum*, vol. ii. p. 132, and reprinted in Pegge's *Sylloge*, p. 61.

A.D. 1520 *vel circa.* Layer Marney Hall, Essex, built by Sir Henry, afterwards Baron Marney [r]. A good specimen of the mansion of this period, and of the beginning of the style of the Renaissance in England.

A.D. 1520 *vel circa.* Compton Winyate House, Warwickshire, built by Sir William Compton, who was keeper of Fulbroke Castle, which being demolished, many of the materials were appropriated to this new building [s]. This splendid mansion is in fine preservation, and affords an excellent specimen of the style of that age. "Over the arch of the entrance porch are the royal arms of England, beneath a crown, supported by a greyhound and griffin, and on each side is a rose and crown in panels." These are the arms of Henry VII., but were also used by Henry VIII. during the early part of his reign. The chimney-shafts are variously ornamented, and the gables have good barge-boards.

A.D. 1520 *vel circa.* The south side chancel or chapel of St. Mildred's Church, Canterbury, built by Thomas Atwood, "for a peculiar place of sepulture for himself and his family [t]."

A.D. 1525—1538. Hengrave Hall, in Suffolk, built by Sir Thomas Kytson, sometime Sheriff of London [u].

A.D. 1529. The hall of Christ Church, Oxford, built by Cardinal Wolsey, and finished at this date [x].

[o] Plot's "Natural History of Staffordshire," p. 296.

[p] Engravings of the inscriptions, and a view of the church, are given in Pegge's *Sylloge*, Plates xii. and xiii.

[q] Turnor's "Hist. of Grantham," p. 127.

[r] Salmon's "Hist. of Essex," p. 448. For engravings, see "Domestic Architecture," vol. iii.

[s] Britton's "Architectural Antiquities," vol. ii. p. 104.

[t] Somner's "Antiquities of Canterbury," p. 166; and Pegge's *Sylloge*, pp. 62, 63.

[u] Gage's "History and Antiquities of Hengrave," p. 15.

[x] Ingram's "Memorials of Oxford," vol. i. p. 51.

A.D. 1530—1541. The monumental chapel of Margaret Plantagenet, Countess of Salisbury, in the church of Christ Church, Hants., erected in her lifetime. She was beheaded at the age of seventy years, by order of Henry VIII., in 1541[y]. A rich and beautiful specimen of the Perpendicular style.

A.D. 1532. The tomb of Archbishop William Warham in Canterbury Cathedral[z]. Late Perpendicular, but rich and fine.

A.D. 1534. Whiston Church, in Northamptonshire, built by Antony Catesby, Esq., lord of the manor, Isabel his wife, and John their son, as may be gathered from the following remains of an inscription on one of the windows therein:—

Orate pro . . . Antonii Catesby Armigeri et Isabella uxoris ejus Domini . . . Johannis Junioris generosi ejusdem Antonii . . . qui quidem Antonius, Isabella et Johannes hanc Ecclesiam condiderunt . . quingentesimo tricesimo quarto . . .[a]

A small but perfect specimen of the Tudor style.

A.D. 1536. The steeple of Aughton Church, near Howden in Yorkshire, erected by Christopher, the second son of Sir Robert Ask, as appears from an inscription on the south side of the same, placed under the armorial bearings of the Ask family, Or, three bars azure[b].

During the reign of Elizabeth and James the First, the mixture of styles called the "Elizabethan style" prevailed generally, but very good Gothic buildings were also erected, and the mixture of the Classic columns is often slight. They do not harmonize well in theory, but the effect is often picturesque and popular. Sometimes in the same building is found good Gothic, such as Wadham College Chapel, where the choir might be a century earlier, whilst the transept or outer chapel and the hall are bad examples of the Jacobean style; Jesus College chapel is a curious mixture; and the east window in the Turl is good Perpendicular. Lincoln College chapel is not bad Gothic, with good painted glass; the Schools and Bodleian are curious mixtures, but so convenient that it is all to be reproduced in the new Schools. This style is very convenient for domestic buildings, more so than the modern style miscalled Italian, and better in every way.

[y] See Blore's "Monumental Remains."

[z] See Blore's "Monumental Remains;" and Britton's "Hist. of Canterbury Cath.," p. 69, Plates viii. and xxiv.

[a] Bridges' "Hist. of Northamptonshire," vol. i. pp. 389, 390.

[b] "Gentleman's Magazine" for 1754, p. 359; and Pegge's *Sylloge*, p. 63.

COUNTY INDEX.

The following Churches are given as Good Examples of the Various Styles.

Bedfordshire.—*Norman:* Churches of Dunstable; St. John's and St. Peter's, Bedford; Everton. *Early English:* Felmersham, Leighton Buzzard. *Perpendicular:* Eton Socon, Great Bardford, Biggleswade, Marston Mortaine, Maulden, Potton, Tillbrook, Toddington, Wiflington, Woburn, Cople.

Berkshire. — *Norman:* Avington Church. *Early English:* Old Windsor, Uffington, Ardington, Buckland, Faringdon. *Decorated:* Shottisbroke, Warfield, Aldworth. *Perpendicular:* St. George's Chapel, Windsor; Newbury, Wallingford, Wokingham; Abingdon Abbey-gate.

Buckinghamshire.—*Norman:* Stewkley Church; Portions of Denton, Hitchenden, Stanton Bury, Water Stratford. *Decorated:* Portions of Astwood, Chetwode, Haversham. *Perpendicular:* Eton College Chapel.

Cambridgeshire. — *Norman:* St. Sepulchre's Church: St. Mary's Chapel, Sturbridge. *Early English:* Barnwell, Cherry Hinton. *Decorated:* Trumpington, Bottisham. *Perpendicular:* Trinity College Chapel, St. John's, Great St. Mary's, and Trinity Churches, Cambridge; Burwell.

Cheshire.—*Norman:* Portions of Frodsham Church, Ince, Lawton, Shocklach, Shotwick. *Perpendicular:* St. Mary's, St. Peter's, and Trinity, Chester; Astbury.

Cornwall.—*Norman:* Morvinstow Church. *Perpendicular:* Bodmin, Cambourne, Falmouth, Fowey, Padstow, Probus, Redruth, St. Blazey, St. Breaze, St. Buryen, St. Gluvian's, St. Just-in-Penwith, St. Kew, St. Neot's, Sennen.

Cumberland. — *Perpendicular:* Churches of Crosthwaite, Bolton Gate, Distington, Weatherall, Wythburn.

Derbyshire.—*Norman:* Melbourne Church; Steetley Chapel. *Early English:* Bredsall, Doveridge, Ilkeston, Marston-on-Dove. *Decorated:* Dronfield, Norbury, Dadlington, Mackworth, Spondon, Tideswell. *Perpendicular:* All Saints', St. Peter's, St. Alkmund's, St. Michael's, Saint Werburg, Derby; Alfreton, Barlborough, Baslow, Castleton, Chelbaston, Hathersage, Hope, Matlock, Shirland, Staveley.

Devonshire.—*Norman:* Bishop's Teignton Church. *Early English:* Ottery St. Mary, Aveton Giffard, Buckfastleigh, Plymstock, Yealmpton, Frithelstock Priory; Bishop's Palace Chapel, Exeter.

Perpendicular: Broad Clist, Collumpton, Tiverton, Totnes; Dartington Hall.

DORSETSHIRE.—*Norman:* Churches of Corfe Castle, Maiden Newton, Pimperne, Studland. *Early English:* Buckland Newton, Chettle, Combe Keynes. *Decorated:* Hampreston, Lyme Regis, Piddleton, Wareham. *Perpendicular:* Abbotsbury, Beaminster, Blandford, Bridport, Cerne Abbas, Charmouth, Chidesck, Cranborne, Great Fontmel, Litton Cheyney, Loders, Melbury Bubb, Netherbury, Shaftesbury.

DURHAM.—*Norman:* Portions of Aycliff Church, Billingham; Durham, St. Margaret, and St. Giles; Easington, Hart, Heighington, Merrington. Redmarshall, Seaham, Jarrow. *Early English:* Coniscliffe; Durham, St. Nicholas; Lantchester, Medomsley, Sockburn, Ryton, Auckland, St. Andrew, Hartlepool. *Decorated:* Kellow, Sedgefield. *Perpendicular:* Auckland St. Helen's; Durham, St. Mary-le-Bow; Egglescliffe.

ESSEX.—*Norman:* Dedham Church; Waltham Abbey; Braxted, Copford, Great Bentley, Hadleigh, Hadstock, Hatfield Peverell, Middleton, Rainham. *Early English:* South Ockenden, Braintree, Little Chesterford, Malden All Saints, Quendon, Ugley, Widford. *Decorated:* Little Maplestead Church, Tiltey, Bradfield. *Perpendicular:* Newport, Saffron Walden, Thaxted; Trinity, Colchester; Barking, Bocking, Brentwood, Canewden, Chelmsford, Chingford, Coggeshall, Great Oakley, Layer Marney, Little Chishall, North Weald.

GLOUCESTERSHIRE.—*Norman:* Churches of Amney St. Mary's, Ashchurch, Avening, Barnwood, Bibury, Bishop's Cleve, Bully, Churcham, Eastleach St. Martin, English Bicknor, Kempley, Lower Guiting, Lower Swell, Maisemore, Michleton, Oddington, Ozleworth, Pauntley, Quenington, Rangeworthy, Rudford, St. Briavel's, Saintbury, Siddington St. Mary, South Cerney, Upleadon, Upper Swell, Upton St. Leonard, Welford, Withington, Woolaston. *Early English:* Henbury, Almondsbury, Beverstone, Bitton, Down Amney; Gloucester, St. Mary-de-lode, and St. Nicholas; Horfield, Kemmerton, Maisey Hampton, Minchin Hampton, Newnham, Stanley St. Leonard, Stone, Temple Guiting. *Decorated:* Arlingham, Ashelworth, Badgworth, Corse, Filton, Frampton-on-Severn, Pucklechurch, Ruardene, Shurdington, Standish, Tirley. *Perpendicular:* Fairford, Bisley, Buckland, Campden, Chedworth, Cold Ashton, Didbrook, Dyrham, Edgeworth; Gloucester, St. Mary de Crypt; Hawksbury, Iron Acton, Lechlade, Marshfield, North Cerney, North Leach, Norton, Painswick, Thornbury, Westbury-on-Trim, Westerleigh, Winchcombe, Woodchester.

HAMPSHIRE.—*Norman:* Churches of Corhampton, East Meon, Porchester; Southampton, St. Michael; Shalfleet, Warneford, Whippingham; Wooton and Yaverland, Isle of Wight. *Early English:* Exton, Fareham, Itchen Stoke, Hambleden, Selbourne; Silchester and Calbourne, Isle of Wight. *Decorated:* Compton,

Soberton. *Perpendicular:* Alton, Basingstoke; Chapel of the Holy Ghost, and Bramshot; Carisbrooke, Motteston, Isle of Wight.

HEREFORDSHIRE.—*Early English:* Ewyas Harrold Church. *Decorated:* Madley.

HERTFORDSHIRE.—*Norman:* Churches of Bengeo, Great Wymondley, Hemel Hempstead, Weston. *Early English:* Aldenham, Hertingfordbury, Royston, Stevenage, Wormley. *Decorated:* Burley, Hatfield, Widford. *Perpendicular:* Hitchen, Abbot's Langley, Aldbury, Bishop's Stortford, Braughing, Broxbourn, Chipping Barnett; Hertford, St. Andrew; Little Munden.

HUNTINGDONSHIRE.—*Norman:* Churches of Hartford, Hemingford Grey, Ramsey. *Early English:* Alconbury, Great Catworth, Huntingdon, All Saints'; Keyston, Leighton Bromswold, Warboys, Wooton. *Decorated:* Bythorne, Elton, Eynesbury, Fenny Stanton, Great Stewkley, Hemingford Abbots, Kimbolton, Spaldwick, Yaxley. *Perpendicular:* St. Neot's, Bluntisham, Conington, Ellington, Godmanchester; Huntingdon, St. Mary's; Little Stewkley, St. Ives, Stilton.

KENT.—*Norman:* Barfreston Church; Portions of Barming, Brabourne Bridge, Davington; Dover, St. Mary; Nackington, Patricksbourne; Sandwich, St. Clement; and Smeeth. *Early English:* Chelsfield, Adisham, Aldington, Alpham, Beaksbourne, Bexley, Bobbing, Chalk, Cheriton, St. Martin, Chislet, Darenth, Deal, Denton, Doddington, Eastry, Elham, Eynesford, Eythorne, Folkstone, Goodneston, Graveney, Great Hardress, Guston, Halling, Harrietsham, Hinkshill, Hoath, Hougham, Ickham, Littlebourne, Milstead, Mongham, Newington, Newnham, Norton, Offham, Old Romney, Paddlesworth, Preston, Reculver, River, Stelling, Stodmarsh, Sturry, Sutton near Dover, Teynham, Westwell. *Decorated:* Chartham, Boughton Aluph, Buckland; Canterbury, Holy Cross; St. George's, St. Stephen's, and St. Paul's, Chartham; Dartford, Eastfield, Frittenden, Fordwich, Hawkhurst, Hoo St. Margaret, Kingston, Leigh, Meopham, Milton next Gravesend, Milton next Sittingbourn, Newington with Cheriton, Northfleet, Otford, Sheldwick, South Fleet, Sutton at Hone, Sittingbourn, St. Lawrence in Thanet, Thornham, Upchurch, Willesborough, Woodnesborough, Yalding. *Perpendicular:* Ashford, Benenden, Biddenden, Birchington; Canterbury, St. Mary; Breton, Chidingstone, Cranbrook, East Peckham, Headcorn, Hearnhill; Hoo, All Saints'; Lydd, Maidstone, Nettlestead; Rochester, St. Nicholas; Rolvenden, Sandhurst, Sevenoaks, Stone, Sandridge, Sutton Valence, Tenterden, Tunstall, Ullcombe, Westerham.

LANCASHIRE.—*Norman:* Stidd Church, near Ribchester. *Perpendicular:* Brindle, Bolton-le-Moors, Burnley, Chorley, Clithero, Colne, Eccles; Excett Chapel; Farnworth, Hallsall, Huyton, Lancaster; Lango Chapel; Padiham, Prestwich, Preston; Salmesbury Chapel; Sefton, Walton-le-Dale, Wigan.

LEICESTERSHIRE.—*Norman:* St. Nicholas Church, Leicester. *Early English:* Examples must be sought for in the mixed Churches.

Decorated: Burton Lazars, Kegworth, Loughborough, Osgathorpe. *Perpendicular:* Ashby-de-la-Zouch, Hoton, Rothely, Tilton, Withcote.

LINCOLNSHIRE.—*Norman:* Churches of Clee; St. Peter's, Middle Raisin; Sempringham, Stow. *Early English:* Grayingham, Hibalstow, Lessingham. *Decorated:* Heckington, Ripingale, Caythorpe, Great Hale, Haydor, Helpringham, Navenby, Silk Willoughby, Walcot. *Perpendicular:* St. John's, Lincoln; Crowland, Aswarby, Baston, Burton, Folkingham, Gosberton, Kirton, Langloft, Morton, Pinchbeck, Great Ponton, Spalding, Stoke, Rochford, Tattershall, Thurlby.

LONDON.—*Norman:* The Chapel in the White Tower. *Perpendicular:* St. John's Gate, Clerkenwell.

MIDDLESEX. — *Norman:* Portions of Bedfont, Harlington, Hayes, Hendon, Harrow.

MONMOUTHSHIRE.—*Norman:* Chepstow Church.

NORFOLK. — *Norman:* Churches of Castle Rising, Chedgrave, Framlingham Earl, Gillingham, Hadiscoe, Hillington, Keninghall, South Lopham, Thwaite. *Early English:* West Walton Church; Other good examples may be found in the mixed Churches. *Decorated:* Attleborough, Gresham, Hingham, Houghton-le-Dale. *Perpendicular:* St. Andrew's, St. George Colegate, St. Giles's, St. John Sepulchre, St. Lawrence, St. Michael-at-Plea, St. Saviour, St. Stephen's, Norwich; Burnham Thorpe, Cawston, Catfield, Cromer, Deepham, Ingham, Loddon, Outwell, Redenhall, Sale, Swaffham, Terrington St. Clement, Walpole St. Andrew, Walpole St. Peter, Wicklewood, Wiggenhall St. Mary.

NORTHAMPTONSHIRE.—*Norman:* Churches of Burton Seagrave, Caistor, Hinton, Moulton, Peakirk, Stowe, Twywell, Upton. *Early English:* Brackley, St. Peter; Dallington, Dean, Denford, Duston, Great Addington, Gretworth, Guilsborough, Hardingstone, Ringstead, Rothwell, Spratton, Strixton. *Decorated:* Braughton, Crick, East Haddon, Everdon, Flore, Great Addington, Kingslingbury, Little Addington, Longthorpe, West Haddon. *Perpendicular:* Aldwinkle All Saints', Ashby Ledgers, Easton, Eydon, Fotheringhay, Glinton, Kettering, King's Sutton, Middleton Cheney, Tichmarsh, Welton, Wilby.

NOTTINGHAMSHIRE.—*Norman:* Churches of Balderton, Hovingham, Worksop. *Early English:* Upton St. Peter; Coddington. *Decorated:* Averham. *Perpendicular:* Carlton-in-Lindrick, Kelham-Gamston, Kingston; St. Mary's, Nottingham.

OXFORDSHIRE.—*Norman:* Churches of Barton, Begbrooke, Cassington, Great Barford, Handborough; Iffley; St. Peter's-in-the-East, Oxford. *Early English:* Charlbury, Clifton, Tackley. *Decorated:* Ducklington, Kidlington. *Perpendicular:* Chadlington, Ewelme.

SOMERSETSHIRE. *Norman:* Portions of Christon Church, Compton Martin, Flax Bourton, Lullington, Uphill. *Early English:* Por-

tions of Doulting, Pawlet, Shepton Mallet. *Decorated:* Chelvy. *Perpendicular:* Axbridge, Bishop Hull, Brislington; Bristol, St. Augustin, St. John, St. Peter, St. Thomas, Temple; Burrington, Cheddar, Chew Magna, Congresbury, Cross Combe, Frome, Hutton, Ilminster, Keynsham, Litton Lympsham, Norton St. Philip, North Petherton, Portishead; Taunton, St. James; Wolverton, Long Ashton, Banwell.

STAFFORDSHIRE. — *Norman:* Portions of Abbot's Bromley Church, Codsal. *Early English:* Eccleshall; St. Michael's, Lichfield. *Decorated:* Cheadle, Ashley, Blimhill, Blithfield. *Perpendicular:* Hanbury, Barton-under-Needwood, Broughton, Muckleston.

SUFFOLK.—*Norman:* Portions of Braysworth Church, Holton, Wisset, Wiston. *Early English:* Ickworth. *Decorated:* Bradfield, Kentford. *Perpendicular:* St. James's, Hadleigh, Lavenham, Lowestoffe, Southwold, Stoke-by-Nayland; All Saints', St. Gregory, and St. Peter, Sudbury; Boxford, Blythburgh, East Bergholt, Eye, Ingham, Letheringham, Stratford St. Mary, Worlingworth.

SURREY. — *Norman:* Examples must be sought for in the mixed Churches. *Early English:* Churches of Sheer, Abinger, Capell, Chiddingford, Chelsham, Chesindon, East and West Clandon, East Horsley, Merrow, Merton, Mickleham, Newdigate, Ockwood, Send, Tattersfield, Warlingham, Witley. *Decorated:* Cranley, Dunsfold, Leatherhead. *Perpendicular:* Stoke, Beddington, Croydon, Dorking, Farnham, Lingfield, Mitcham, East Moulsey, Ryegate.

SUSSEX.—*Norman:* Portions of Alciston Church, Amberley, Beding, Bishopstone, Bramber, Burpham, Elsted, Iping, Jevington, Newhaven, North Marden, Telscombe, Treyford, Wilmington. *Early English:* Eastbourne, Aldingbourn, Appledram, Barcombe, Barlavington, Barnham, Bepton, South Bersted, West Bletchington, Bodiham, Bolney, Bottolphs, Bury, Chailey, Chiltington, Chithurst, Coates, Didling, Donnington, Fairlight, Farnhurst, Ferring, Fishbourn, Fletching, Goring, Greetham, Hangleton, Hardham, Hellingley, Hove, Hollington, East Hoathly, Horsham, Hunston, Hurstmonceaux, West Itchenor, Icklesham, Iford, Keymer, Mid Lavant, Linchmere, Ludgershall, Madehurst, North Stoke, Ovingdean, Pagham, Paching, Peasemarsh, Pevensey, Playden, Pidinghoe, Plumpton, Portslade, Preston, Ragate, Rottingdean, Rusper, Rustington, Sellham, Selmeston, Sidlesham, Slindon, Stedham, South Stoke, West Stoke, Stoughton, Tangmere, Tarring Neville, West Tarring, Terwick, West Thorney, Tortington, Udimere, Washington, Westfield, Westmeston, Wisborough Green, West Wittering, Wivelsfield, Yapton. *Decorated:* Kingston, Ardingley, Ashburnham, Berwick, Chalvington, Ford, Isfield, North Chapel, Nuthurst, Petworth, Seaford, Slaugham, Tillington, Trotton, Cold Waltham, Wiston. *Perpendicular:* East Angmering, Billinghurst, West Bourne, Brede, Brightling; St. Andrew's, and St. Peter the Great, Chichester;

Crowhurst, Cuckfield, Darlington, Gestling, Hailsham, Henfield, Hooe, Mayfield, North Mundham, Ore, Parham, Penhurst, Poleing, Pyecombe, Ringmer, Singleton, Ticehurst, Uckfield, Wiggenhall, Westham, Withyam.

WARWICKSHIRE.—*Norman:* Churches of Arrow, Beaudesert, Corley, Cubbington, Curdworth, Lillington, Ryton, Wyken. *Early English:* Barton, Great Wolford, Offchurch. *Decorated:* Allesley, Bilton, Fillongley, Long Compton, Temple Balsall, Shuckborough, Shustock, Wroxhall. *Perpendicular:* Church Bickenhill, Coughton, Hatton, Henley-in-Arden, Knowle.

WILTSHIRE.—*Norman:* Churches of Codford St. Peter; Devizes, St. Mary; Great Durnford, Kingston St. Michael, Little Langford, Nether Avon, Stapleford, Tilshead, Winterbourne Stoke. *Early English:* Bradford, Fifield, Fisherton Delamere, Heytesbury, Leigh Delamere, Pottern, South Newton, Stanton St. Quinton, Wilsford. • *Decorated:* Bemerton, Ditton, Poulshot. *Perpendicular:* Atworth, Great Chatfield; Devizes, St. James; Marlborough St. Mary and St. Peter; Teffont Ewias, Trowbridge, Warminster, Westport.

WORCESTERSHIRE. — *Norman:* Elmbridge, Feckenham, Hartlebury, Holt, Martley, Pedmore; Worcester, St. Clement. *Early English,* Elmly Lovett, Hanbury, Stoke Prior, Tidmington. *Decorated:* Alvechurch, Hagley, Whitford. *Perpendicular:* Great Hampton, Kidderminster, Upton Warren.

YORKSHIRE, EAST RIDING.—*Norman:* Churches of Goodmanham, Newbold. *Early English:* Bilton, Headon. *Perpendicular:* Barmston, Beeford, Hemingborough, Paul.

——— NORTH RIDING.—*Norman:* St. Michael's Church, New Malton. *Perpendicular:* Richmond, Thirsk.

——— WEST RIDING.—*Norman:* Churches of Adel, Silkstone. *Early English:* Ilkley. *Perpendicular:* Doncaster, Crofton, Ecclesfield, Hemsworth, Tickhill, Worsborough.

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* *refers to Woodcuts.*

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ENGLISH COUNTIES.

BEDFORDSHIRE, *vide* Clapham, Colmouth, Dunstable, Luton, Wimington, Woburn.
BERKSHIRE, *vide* Appleton, Binfield, Bradfield, Bray, Cholsey, Donington, Faringdon, Hurley, North Moreton, Reading, Shottesbrooke, South Moreton, Uffington, Windsor.
BUCKINGHAMSHIRE, *vide* Burnham, Chetwode, Dinton, Eton, Hillesdon, Kimble, Notley, Stewkley, Stony Stratford.

CAMBRIDGESHIRE, *vide* Balsham, Cambridge, Chatteris, Ely, Over, Stourbridge, Thorney, Willingham.
CHESHIRE, *vide* Birkenhead, Chester, Ince, Runcorn, Saighton, Sutton.
CORNWALL, *vide* St. Germain's.
CUMBERLAND, *vide* Arthuret, Calder, Carlisle, Llanercost, Naworth, Penrith.

DERBYSHIRE, *vide* Ashbourn, Breadsall, Chaddesden, Derby, Mackworth, Repton, South Wingfield.
DEVONSHIRE, *vide* Collumpton, Exeter, Kenton, Plymouth, Stoke-in-Teignhead, Totnes.
DORSETSHIRE, *vide* Athelhampton, Cerne Abbas, Piddleton, Sherborne.
DURHAM, *vide* Durham, Finchale, Gateshead, Lindisfarne.

ESSEX, *vide* Chelmsford, Colchester, Earl's Colne, Copford, Hedingham, Layer Marney, Malton, Sible Hedingham, South Ockenden, Waltham.

FLINTSHIRE, *vide* Gresford, Mold.

GLOUCESTERSHIRE, *vide* Bishop'sCleeve, Cheltenham, Chipping Campden, Cirencester, Gloucester, Iron Acton, Northleach, Slymbridge, Stanley St. Leonards, Tewkesbury, Thornbury, Winchcombe, Wootton.

HAMPSHIRE, *vide* Amport, Beaulieu, Christchurch, East Meon, Eling, Netley, Pamber, Porchester, Portsmouth, Romsey, Southampton, St. Cross, Winchester.
HEREFORDSHIRE, *vide* Brinsop, Hereford, Leominster, Shobdon, Wigmore.
HERTFORDSHIRE, *v.* Buckland, Hitchin, North Mimms, St. Alban's.

KENT, *vide* Ashford, Barfreston, Canterbury, Charing, Chartham, Chart, Couling, Davington, Dover, Eltham, Eynesford, Horsemonden, Knowle, Maidstone, Malling, Meopham, Minster, Monk's Horton, Penshurst, Rochester, Ryarsh, Saltwood, Sandwich, Tenterden, Westenhanger.

LANCASHIRE, *vide* Furness, Huyton, Lancaster, Manchester, Whalley.
LEICESTERSHIRE, *vide* Ashby Folville, Burrough, Loughborough, Stanton Harold, Stoke Golding, Twyford.
LINCOLNSHIRE, *vide* Ancaster, Barton-on-Humber, Bolton, Boothby Pagnel, Boston, Clee, Crowland, Donnington, Ewerby, Frampton, Grantham, Ingoldmels, Lincoln, Louth, Morton, Paunton, Ponton, Pounton, Ramsey, Ropsley, Sawtrey, Silk Willoughby, Sleaford, Somerton, Stamford, Swaton, Swineshead, Tattershall, Thornton.

MIDDLESEX, *vide* London, Westminster.
MONMOUTHSHIRE, *vide* St. Briavel's.

NORFOLK, *vide* Castle Acre, Castle Rising, Cromer, East Dereham, Feringto, Haughton-in-the-Dale, Ingham, Lynn, Norwich, Stratton St. Michael, Trunch, Walsingham, West Walton, Worstead, Wymondham.
NORTHAMPTONSHIRE, *vide* Addington (great), Addington (little), Alington, Apthorp, Aynho, Barnack, Barton, Barton Segrave, Barton Stacey, Caistor, Castle Ashby, Castor, Cotterstock, Cranford St. Andrew, Denford, Finedon, Fotheringhay, Geddington, Grafton Underwood, Hargrave, Higham Ferrers, Irchester, Irthlingborough, King's Sutton, Kingsthorpe, Kislingbury, Norborough, Northampton, Oundle, Peterborough, Polebrook, Postlip, Raunds, Ringstead, Rushden, Stanwick, Strixton, Warkton, Warmington, Whiston, Woodford, Yelvertoft.
NORTHUMBERLAND, *vide* Hexham, Newcastle-upon-Tyne, Tynemouth, Warkworth.
NOTTINGHAMSHIRE, *vide* Crumwell, Hawton, Newark, Southwell, Tuxford.

OXFORDSHIRE, *vide* Bampton, Beckley, Bloxham, Bucknell, Clinton, Cowley, Dorchester, Ducklington, Ensham, Ewelme, Handborough, Hethe, Iffley, Kidlington, Milton, Minster Lovell, Northmoor, Oxford, Piddington, Sandford, Shiplake, Shirburn, Souldern, Tackley, Water-Eaton, Witney.

RUTLANDSHIRE, *vide* Ketton, Oakham, Tickencote, Tixover.

SHROPSHIRE, *vide* Acton Burnel, Alberbury, Buildwas, Hales Owen, Lillieshall, Shrewsbury, Stoke Say, Tong, Wenlock.
SOMERSETSHIRE, *vide* Bath, Bristol, Congresbury, Glastonbury, Hinton, Huish Episcopi, Low Ham, Muchelney, Nunney, Othery, South Petherton, Staverdale, Taunton, Wellow, Wells, Winscombe, Witham, Yatton.
STAFFORDSHIRE, *vide* Barton-under-

Needwood, Lichfield, Wolverhampton.
SUFFOLK, *vide* Brandon, Bury St. Edmund's, Debenham, Hengrave, Ipswich, Lavenham.
SURREY, *vide* Compton, Great Bookham, Guildford, Lambeth, Merrow, Southwark.
SUSSEX, *vide* Arundel, Battle, Bishopstone, Bodyam, Chichester, East Hothby, Etchingham, Newhaven, Poynings, Shoreham, Upmarden.

WARWICKSHIRE, *vide* Compton-Winyate, Coventry, Kathe, Herberbury, Kenilworth, Leamington, Long Compton, Maxstoke, Packington, Radford, Solihull, Stoneleigh, Stratford-on-Avon, Warwick, Worm-Leighton, Wotton.
WILTSHIRE, *vide* Bradenstoke, Bradford-on-Avon, Devizes, Edington, Lacock, Longleat, Malmesbury, Salisbury, Stonehenge, Wanborough, Wardour.
WORCESTERSHIRE, *vide* Bredon, Chaddesley Corbett, Evesham, Leigh, Malvern, Pershore, Worcester.

YORKSHIRE, *vide* Adel, Aughton, Beverley, Bridlington, Byland, Catterick, Conisburgh, Darton, Doncaster, Fountains, Gisburne, Guisborough, Headon, Howden, Hull, Kirkham, Kirkstall, Lastingham, Markingfield, Nun-Monkton, Patrington, Rievaulx, Ripon, Roche, Selby, Skelton, Wakefield, Whitby, York.

WALES, *vide* Bangor, Caernarvon, Haverfordwest, Llan Tysilio, Wrexham.

SCOTLAND, *vide* Edinburgh, Elgin, Glasgow, Kelso, Melrose, Rosslyn, St. Andrew's.

IRELAND, *vide* Cashel, Corkenrouth, De Surio, Fermoy, Holy Cross, Inniscorthy, Lismore, Wythney.

ISLE OF MAN, *vide* Russyn.

FOREIGN COUNTRIES.

ASIA MINOR, *vide* Miletus, Mylassa.
FRANCE, *vide* Amiens, Bayeux, Caen, Laon, Paris, Poitiers, Rheims, Rouen, Sens, Versailles.
GERMANY, *vide* Cologne.
GREECE, *vide* Ægina, Athens, Corinth, Delos, Priene, Salonica, Sunium, Teos.
ISTRIA, *vide* Spalatro.
ITALY, *vide* Beneventum, *Metapontum*, Pæstum, Rome, *Tivoli*.
PALESTINE, *vide* Jerusalem.
SICILY, *vide* Ægesta, Agrigentum, Selinus, Syracuse.

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